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Blumenstiel's Paintings of Exquisite Art.

By HENRI PENE DU BOIS.

ALEXANDER BLUMENSTIEL'S collection of paintings attracted to the American Art Galleries yesterday fashionable persons and artists in crowds. It is the most amiable collection that one may see.

There is no pedantry, no prejudice. The collector asked of paintings that they should be graceful to him and to his friends. He did not ask of them to be of certain epochs or schools.

He placed Courbet beside Lefebvre, with delightful impartiality. His white hair glistened in the front rows of seats at the most varied art sales at Fuller's Monets, at Milliken's Manets.

I thought that Mr. Blumenstiel was eclectic, that he desired examples of all expressions of art. But that was not his inclination. It was for the pretty, the exquisite and the rare.

His individuality is flagrant in his collection. It has sketches by Menzel, Neuville, Israels, Gerome, Rosa Bonheur, which seem to have been carefully selected, after hours of delving in the artists' portfolios, to express only their graceful traits.

The water colors are by Boudin, Lynch, Gabriel, Arntzenius. When Gerome wished to make a gift to Mr. Blumenstiel, Gerome selected the most delicate picture that was in his studio, "The Sentinel," an Albanian in costume of the most delightful colors.

Another Gerome, "The Sentinel at the Sultan's Tomb," harmonizes aptly the green and the red, the blue and the orange, of flags, rugs and costumes. The "Head," the portrait of a man, by Sir Joshua Reynolds, is in the amber tone of Titian's portraits that Reynolds acquired.

"After the Storm," an old vessel at a pier, in colors red, blue, green and gold, by Isabey, has the magic lights of an amateur. The same painter's "Bringing Home the Wounded" is a poem of graceful figures and vivid colors.

Boudin's gray and green sea of Antwerp, "In the Harbor"; his "On the Shore," painted at Deauville, his other works of the collection; Domingo's "Cabaret," Rousseau's splendid "Sunset," dark green and red; Swan's "Lioness and Foxhound," have multiple good qualities.

They have, especially, the grace that Mr. Blumenstiel liked. Even Courbet's "Surf" has that grace. He liked the ugly so much that the deformed trees and the bad ruins bowed to him, but his "Surf," with the trough in its roll of waves, is captivating.

Lorelle's "French Village," with its street of thatched cottages in the light; Leloir's "Harvest Festival," an illustration en-

larged into a mural decoration; Lefebvre's "Pandora," a slender, youthful figure not at all tragic, and his "Fruit Seller," are works of fashionable elegance, but particularly charm.

Do you resent Marcus Simons's transformation of the colors of nature into fires of precious stones? His "City of Ophir" is a vivid example of that. But the blue of the sea is lapis-lazuli, the orange of the city in the distance is golden, and the complementary tones captivate one.

Chase's "Carmenita" is all expression. In Fantin-Latour's figure of a nude woman seated on a rock, in his "Carnations," white and pink, in a tumbler, all the painter's skill at painting, all the charm of mystery in his expression appear. These two little pictures have the value of his great canvases. Cazin's "Brittany Landscape," a little red-tiled house in a vast field, is more precious than grand landscapes which he painted. The "Boats Leaving Ostend" has the green tone of the most beautiful works of Clays. The "Andromeda" of Henner in his inevitable nude figure in tones of pearls in the light.

The Dupre "Landscape," blue, orange, red and green, is excellently expressive of the painter's art; the works of Tryon—"Landscape and Cattle" and "Returning Home"—are of his most happy moments. He had not yet begun to be erratic and insufferable then.

Raffaelli's "Avenue de la Republique," with its statue, its crowds and the painter's favorite dog; Dagnan-Bouveret's "Head," a pastel; Ziem's "Sunset in Venice," Vibert's "The Bookworm," sparkling with wit; Vollon's "The Docks," in porcelain glaze of colors, are works which, one sees at once, Mr. Blumenstiel liked.

Daubigny's "Parc des Moutons" and his "Early Morning," which he reserved for his family, and of which Tryon said that they "seemed an advance over all Daubigny's previous pictures," are the most important works of the collection.

There are two Corots—"Catching Crawfish" and "Nymphs Bathing"—which are, in suave colors, idyls of Theocritus. There are five Art Fans, which are not fans. Mr. Blumenstiel found much pleasure in collecting, on ivory blades formed like fansticks, pictures by artists whom he liked.

They were mounted in gold, in designs suggested by Madrazo, and they are in glass, with black frames, five galleries, in an artificial and pretty classification of modern painters.

FIRST DAY OF BLUMENSTIEL PICTURE SALE NETS \$50,505

The Greatest Single Price Was \$3,600 for "Landscape and Cattle," by Dieterle.

Thomas E. Kirby began last evening, at Mendelssohn Hall, his sale by auction of the pictures collected by the late Alexander Blumenstiel. His friends, who are numerous, were there. One knew that they were friends because they criticised harshly, without reason. One hundred and eight numbers of the catalogue brought \$50,505, as follows:

No.	Artist.	Title.	Buyer.	Price.
1	Menzel, hoffer	"Sketches," Mrs. Woerishoff		\$90
2	Menzel, hoffer	"Three Heads," Mrs. Woerishoff		80
3	Neville	"Marching," F. Jacoby		50
4	Rosa Bonheur, Kane	"Cattle," Delancey		25
5	Israels, thal	"Street Scene," S. Blumenstiel		25
6	Bonheur, Gerome	"Sketches," A. A. Healey		65
7	Bonheur	"In Red Chalk," Emil Frenkel		60
8	Bonheur	"Sketches," Newberger		40
9	Boudin	"Villerville," Harry B. Smith		40
10	Boudin	"Sea and Sky," Mr. Springer		50
11	Gabriel	"Landscape," A. A. Healey		65
12	Esbens	"Palace Gate," Harry Mayer		105
13	Lynch, erdinger	"Entertainment," G. C. Heymerding		153
14	Boudin	"Breton Interior," Claude		150
15	Lynch, rich & Co.	"Evening Call," H. Wunderlich		100
16	Arntzenius, Reisinger	"Street Scene," Hugo		85
17	Simon	"Landscape," J. A. Whitely		400
18	Adrian	"Sly Butler," Egbert L. Fuller		100
19	Esbens	"Palace Guard," Emil Frenkel		85
20	Tamburini, Voerhis	"Threading Needle," R. M.		100
21	Casanova	"Head," L. A. Lanthier		220
21a	Hart	"Springer," James Rice, Jr.		220
23	Ochtman, berger	"Landscape," Louis Bam-		230
24	Couland	"Barnyard," A. Lischow		140
25	Wiggins	"After Glow," R. N. Voerhis		260
26	Ten Kate, Bamberger	"Children at Play," Louis		185
27	Robie, Boudin	"Roses," Thomas F. Manning		140
28	Boudin	"Landscape," Emil Frenkel		80
29	Bonheur	"Black Sheep," L. H. Crall		250
30	Harpignies	"Springtime,"		160
31	Pokitonow	"Gardeners," J. G. Watson		200
32	Berne-Bellecour	"Soldier with Flowers," W. W. Fuller		550
33	Casanova	"Test," A. A. Healey		250
34	Robie	"Flowers," Henry Rheinhardt		250
35	Gerome	"Sentinel," F. A. Chapman		1,075
36	Piot	"Head," L. A. Lanthier		325
37	Raffaelli, berger	"After a Walk," Louis Bam-		250
38	Delpy	"Landscape," A. F. Ullman		220
39	Kockkoek	"Skating Scene," Walters		340
40	Delpy	"Backwater," Dr. Wm. Cowen		270
41	Echtiar	"Repentant," S. Uhlmann		260
42	Vollon	"Flowers and Fruit," E. Glaenzler & Co.		1,100
43	Thaulow	"Greenhouses," L. Ralston		425
44	Wilson	"Landscape," Claude		225
45	Worms	"Pourboire," W. J. Filbert		800
46	Reynolds	"Head," Scott & Towles		400
47	Ziem	"Constantinople," Springer		410
48	Courbet	"Swiss Scene," F. A. Chapman		1,000
49	Lambert, Carroll	"Cat and Kittens," John F.		520
50	Fortuny	"House in Madrid," Claude		625
51	Detli, Frankel	"Water Excursion," Emile		225
52	Clays	"Near Rotterdam," John F. Carroll		1,300
	Thaulow	"Ereps," C. J. Carlton		710
54	Blommers, Lehman	"Industry," Meyer H.		1,200
55	Isabey	"After Storm," Hugo Reisinger		320
56	Van Marcke, O. J. Carlton	"Landscape and Cattle,"		810
57	Freire, Healey	"Mother and Child," A. A.		225
58	Boudin	"Harbor," John F. Carroll		800
59	Loir	"Paris Scene," Dr. Wm. Cowen		275
60	Clays	"Marine," H. Hamilton		190
61	Domingo	"Cabaret," Scott & Towles		1,000
62	Casanova, V. Mitchell	"Musician Cardinal," J. H.		300
63	Bonheur	"Horse," M. L. Sire		330
64	Schweyer	"Desert," C. J. Carlton		725
65	Gerome, Smith	"Sultan's Tomb," H. E.		1,075
66	Breton, Scribner	"Returning Home," A. H.		775
67	Rousseau	"Sunset," D. B. Samuels		275
68	Diaz	"Flowers,"		325
69	Rico	"Bridge at Venice," C. W. Wolf		650
70	Casanova	"Testing Wine," E. Frankel		230
71	Clays	"Fishing Boat," G. C. Heimerding		110
72	Henner	"Head,"		600
73	Defregger	"Head," Emile Frankel		290
74	Jacquet, Thorpe	"Meditation," W. Edwin		400
75	Flameng	"Information," J. F. Carroll		375
76	Beraud	"Rue de la Paix," Thomas F. Manning		525
77	Isabey	"Marine," H. D. Babcock		235
78	Ziem	"Grand Canal," G. C. Heymerding		325
79	Swan	"Lioness and Foxhound," Springer		260
80	Lhermitte	"Pond," A. Tooth & Sons		775
81	Cazin	"Brook," Mrs. Woerishoff		2,250
82	Coorans	"Fishing," L. Lanthier		150
83	Pasini, agent	"Constantinople," O. Burnett		2,150
84	Jettel	"Returning," Chas. Hazard		300
85	Rico	"Rio Marina," D. B. Dula		1,450
86	Mosler	"Returning Home," E. Elinger		210
87	Most	"Night," A. A. Healey		320
88	Dieterle	"Landscape and Cattle," D. B. Dula		3,600
89	Worms	"Fortune Teller," H. D. Babcock		1,000
90	Kaemmerer	"Fishing," S. G. Bayne		325
91	Bondin	"On Shore," R. C. Vose		310
92	Courbet	"Surf," Springer		580
93	Wunnerberg	"Peace Offering," L. H. Crall		210
94	Lerolle	"French Village," W. W. Fuller		525
95	Dupre	"Harvest," W. W. Fuller		1,075
96	Thoren	"Harvest," S. H. Levy		250
97	Inness	"Last of Mohicans," Hamilton		325
98	Heilbuth	"Summer," J. Wasserman		200
99	Perrault	"Maternal Affection," Thos. F. Manning		1,500
100	Perrault	"Grape Gatherer," C. J. Carlton		550
101	Hagborg	"Harvest," W. J. Philbrick		475
102	Lefebvre, Marshall	"Fruit Seller," Charles D.		425
103	Marcus Simons, David Heller	"City of Ophir,"		1,225
104	Chase	"Carmenita," L. A. Lanthier		220
105	Kray	"Psyche," G. H. B. Mitchell		410
106	Leloir	"Harvest Festival," L. A. Lanthier		400
107	Lefebvre	"Pandora," Simon Uhlmann		1,100
Total				\$50,505

The painting that brought \$3,600 was not the most valuable. It was Dieterle's "Landscape with Cattle." The sale is to be concluded this evening.

one of the enthusiastic boys sending in the bids jumped from \$8,000 to \$10,000, giving the would-be buyer an attack of heart failure and the audience a laugh.

There was more fun when the first picture, bringing a good price, was put up and a couple of weak bids came in quickly, \$200 and \$300, before the auctioneer had time to take them. He did not even try. "Yes, Sir," taking a long breath, "and one thousand dollars." This was the start for a "Brittany Landscape," by Cazan, and it ran quickly up to \$1,800.

There was an interesting Henner, a small semi-circle picture of a full-length figure, the centre of another fan which Mr. Blumenstiel had not time to complete. This went for \$475 and was on ivory. Henner's biggest price of the evening was \$1,450, for "Andromeda," which was received with enthusiasm.

Drawings brought from \$30 up, that price being paid for a couple of small sketches by Millet. Sketches for Rosa Bonheur's famous Horse Fair brought \$55. These were signed "Rosa B."

Following is a list of pictures, artists, buyers, and prices over \$100:

DRAWINGS.

Idyl. Charles Emile Jacque; to E. M. Ogden	\$350
Pencil Drawing, Josef Israels; to A. J. Sellingsberg	125
PASTELS AND WATER COLORS.	
Landscape, Narcisse Virgile Diaz de la Pena; to A. H. Scribner	275
The Guitar Player, Louis Alexandre Leiot; to F. Jacoby	140
Head, Ludwig Passini; to E. C. Fuller	100
The Meet, (fan design), Charles Olivier de Penne; to E. Frankel	100
OIL PAINTINGS.	
Testing the Wine, Antonio Casanova y Estorach; to H. D. Babcock	150
Hens, Charles Emile Jacque; to Simon Uhlman	250
Head, Gustave Jean Jacquet; to A. B. Meyer	225
Two Monks and a Cardinal, Antonio Casanova y Estorach; to Rainey	240
The Quarry, Mlle. Rosa Bonheur; to Louis Bamberger	410
Venice, Felix Ziem; to Isador Neuburger	275
A Head, Jean Jacques Henner; to W. W. Fuller	700
Night on the Lagoon, Felix Ziem; to P. B. Worrall	225
The Cardinal and the Monk, Antonio Casanova y Estorach; to R. N. Voorhis	340
Figure, L. H. J. T. Fantin-Latour; to A. Tooth & Sons	600
Poultry, Charles Emile Jacque; to A. R. Flower	620
Brittany Landscape, Jean Charles Cazin; to Andrew Freedman	475
On the Zuyder Zee, Jacob Maris; to George G. Benjamin	400
Landscape, Jean Charles Cazin; to W. A. Clark	1,500
Meunier, Jean Jacques Henner; to Andrew Friedman	475
The Artist Cardinal, Jehan Georges Vibert; to Tooth & Sons	400
Brittany Interior, (water color,) Louis Eugene Boudin; to Mrs. M. Roos	103
The Faggot Gatherer, Henry Mosler, A. N. A.; to E. Heller	160
A Dros, Leaves Worms; to R. N. Voorhis	425
Beats Leaving Ostend, Paul Jean Clays; to L. Hagerberg	375
After the Ball, Frederick Hendrik Kaemmerer; to E. E. Fuller	250
The Skirmish, Paul Louis Grolleron; to Max E. Bernheimer	450
Head, Joseph Mortimer Lichtenauer; to A. Brommer	210
Leve's Token, Auguste Toulmouche; to Simon Uhlman	220
Still Life, Antoine Vollon; to Tooth & Sons	550
The Gourmand, Antonio Casanova y Estorach; to E. E. Fuller	250
The Caravan, Jean Leon Gerome; to Andrew Freedman	925
Along the Quay, Paul Jean Clays; to Louis Bamberger	410
The Sentinel, Alphonse Marie de Neuville; to J. Oehme	925
Head, Jean Jacques Henner; to Charles A. Schieren	700
A Good Story, Antonio Casanova y Estorach; to R. A. Rainey	460
The Cardinal, (water color,) Jehan Georges Vibert; to A. Tooth & Sons	520
Carnations, I. H. J. T. Fantin-Latour; to W. A. Clark	875

Asplen, Jean Jacques Henner; to L. H. Creil	525
Andromeda, Jean Jacques Henner; to A. R. Flower	1,450
A Country Road, Charles Francois Daubigny; to P. B. Worril	370
Still Life, Antoine Vollon; to Tooth & Sons	425
A Moorish Horseman, Adolf Schreyer; to Tooth & Sons	975
Arabian Horseman, Adolf Schreyer; to "Springer"	550
Cattle, Emile Van Marcke; to J. Benabon	600
A New Subject, (water color,) Jehan Georges Vibert; to Tooth & Sons	975
Roaming, Mlle. Rosa Bonheur; to A. R. Flower	1,000
The First Lesson, J. G. Meyer von Bremen; to Simon Uhlman	1,050
Landscape, Hippolyte Camille Delpy; to R. N. Voorhis	325
Landscape, Jules Dupre; to Charles A. Schieren	750
A Provincial Town, Jean Charles Cazin; to Scott & Fowles	1,400
In the Forest, Narcisse Virgile Diaz de la Pena; to Scott & Fowles	7,000
Landscape and Cattle, Constant Troyon; to Fred W. Scott	750
Landscape, Hippolyte Camille Delpy; to J. Newberg	200
A Summer's Day—Henri Harpignies; to A. A. Healy	1,700
Marine, Paul Jean Clays; to L. A. Lau-thier	675
Bringing Home the Wounded, Eugene Louis Gabriel Isabe; E. Brandeus	1,025
Night, Adrian Demont; to W. W. Fuller	210
Peeling Potatoes, (water color,) Bernardus Johannes Blommers; to W. W. Fuller	600
The Rippling Brook, Fritz Thaulow; to Robert Cluett	630
Avenue de la Republique, Jean Francois Raffaelli; to Scott & Fowles	350
The Hillside, Hippolyte Camille Delpy; to E. A. Kerls	210
The Artist, Gabriel Max; to David Heller	525
Morning Effect on the Holland Coast, Paul Jean Clays; to Scott & Fowles	1,300
Head, (pastel,) P. A. J. Dagnan-Bou-veret; to Scott & Fowles	450
Mending Fishing Nets, Bernardus Johannes Blommers; to H. C. Rosebower	1,000
Sunset in Venice, Felix Ziem; to Andrew Freedman	1,700
The Bookworm, Jehan Georges Vibert; to W. W. Fuller	
The Sentinel, Ferdinand Roybet; to E. A. Cohen	
Returning Home, Constant Troyon; to Morris C. Sternbach	
La Falaise de Benerville, Louis Eugene Boudin; to W. W. Seaman, agent	
Catching Crawfish, Jean Baptiste Camille Corot; to W. W. Seaman, agent	
The Docks, Antoine Vollon; to Emil Frankel	
Nymphs Bathing, Jean Baptiste Camille Corot; to Andrew Freedman	
Landscape, Hippolyte Camille Delpy	
Watering the Flock, Charles Emile Jacque; to A. Luchow	
At Home, Hendrik Valkenburg; to Daniel Richber	
Launching the Boat, Georges Haquette; to Edw. Bennecke	
Five art fans; to George A. Kessler	
Le Parc des Moutons, Charles Francois Daubigny; to Judge Truax	
The Shawassee River, Charles Harry Eaton; to J. Oppenheimer	
Early Morning, Charles Francois Daubigny; to D. A. Cohen	
Corpus Delicti, Evert J. Van Boks; to F. Loeser & Co.	
Peace and War, Carl Marr	

CANVASES SELL LOW AT BLUMENSTIEL SALE

\$50,500, However, Brought in for
Half the Pictures.

\$3,600 THE HIGHEST PRICE

That Was Paid for a French Land-
scape—A Large Chase Canvas
Sells for Only \$220.

A total of \$50,505 was brought last night at the first of the two evening sales to be held of the collection of pictures of the late Alexander Blumenstiel, the expert in bankruptcy law. The sale was held at Mendelssohn Hall under the direction of the American Art Association. A few more than half of the 207 pictures were disposed of. The highest price of the evening was \$3,600, given by D. B. Dula for a bright, sunshiny picture, "Landscape and Cattle," by a contemporary French artist, Marie Dieterlele.

Prices ran as low as \$25, sketches by Rosa Bonheur and Israel Israels bringing these prices in the opening of the sale. The largest canvases brought the lowest prices in proportion, and paint, canvas, and frame—to say nothing of the artist's work—went low, when "Carmencita," by William M. Chase, a picture 70 inches high by 40 inches wide, sold for \$220, starting at \$100. A "Harvest Festival" scene, a gayly decorated boat floating on a placid stream, a 71 by 110 inch canvas, painted by Maurice Leloir, started at \$100 and went for \$400.

A couple of Gérômes brought, oddly, the same price—\$1,075—from two different buyers. The first was a 12½-by-15½ canvas, "The Sentinel," an Albanian in native costume in the doorway of a guardhouse. This picture is inscribed with the buyer's name, with that of the artist, in addition to the regular signature. The second picture shows a sentinel again, but there is a richly decorated, mosquelike interior and a sarcophagus, the Sultan's tomb. The canvas is 26½ by 22 inches, and is accompanied by an autograph letter by the artist.

A head by Sir Joshua Reynolds brought only \$400, a gloomy "sunset" by Rousseau \$275, and a flower piece by Vollon made the audience smile when it ran up to \$1,100. The first of the beautiful fans in the collection, the rest to be sold this evening, brought \$225.

Following is a list of pictures, artists, purchasers, and prices:

DRAWINGS.

Sketches, Adolph Menzel; to Morris Hoffer	\$30
Three Heads, Adolph Menzel; Mrs. Morris Hoffer	80
Marching Across the Desert, Alphonse Marie de Neuville; to F. Jacoby	50
Cattle, Mlle. Rosa Bonheur; to Delancy Kane	25

Street Scene, Isaac Israels; to S. B. Menthall	25
Sketches, Mlle. Rosa Bonheur; to A. A. Healy	55
Drawing in Red Chalk, Jean Leon Gerome; to Emil Frankel	65
Sketches, Mlle. Rosa Bonheur; to Newberger	60
At Villerville, Louis Eugene Boudin; to Harry B. Smith	40
Sea and Sky, Louis Eugene Boudin; to "Springer"	40
Landscape, F. Gabriel; to A. A. Healy	50
At the Palace Gate, E. Esbensen; to Harry Meyer	65
A Drawing-Room Entertainment, Albert Lynch; to G. C. Hemerdinger	205
A Breton Interior, Louis Eugene Boudin; to "Claude"	85
An Evening Call, Albert Lynch; to H. Wunderlich & Co.	155
Street Scene, H. P. Arntzenius; to Hugo Reisinger	150

OIL PAINTINGS.

Landscape, water color, L. Simon; to F. B. Whitney	\$30
The Sly Butler, Louis Emile Adan; to Egbert N. Fuller	100
The Palace Guard, (water color,) E. Esbensen; to Emil Frankel	85
The Leading the Needle, Antonio Tamburini; to R. N. Voorhis	200
Head, Antonio Casanova y Estorach; to L. A. Lanthier	210
Summer, James M. Hart, N. A.; to James Rice, Jr.	220
Landscape, Leonard Ochtmann; to Louis Bamberger	230
The Barnyard, M. Couland; to A. Lischorn	140
The After Glow, Carleton Wiggins, N. A.; to R. N. Voorhis	280
Children at Play, M. Ten Kate; to Louis Bamberger	185
Roses, Jean Baptiste Robie; to Thomas F. Manning	140
Landscape, Louis Eugene Boudin; to Emil Frankel	80
A Black Sheep, Mlle. Rosa Bonheur; to L. H. Krall	250
Springtime, Henri Harpignies; to The Gardeners, Ivan Pokitonow; to J. G. Watson	160
Soldier with Flowers, E. Berne-Bellecour; to W. W. Fuller	200
The Test, Antonio Casanova y Estorach; to A. Lischow	550
Flowers, Jean Baptiste Robie; to Henry Reinhart	330
The Sentinel, Jean Leon Gerome; to F. A. Chapman	250
Head, Etienne Adolphe Plot; to L. A. Lanthier	1,075
After a Walk, Jean Francois Raffaelli; to Louis Bamberger	325
Landscape, Hippolyte Camille Delpy; to F. Ullman	250
Skating Scene, Barend Cornelis Koekkoek; to — Walters	210
The Backwater, Hippolyte Camille Delpy; to Dr. William Cowen	340
The Repentant Sinner, Adolf Echter; to Simon Uhlman	270
Flowers and Fruit, Antoine Vollon; to Eugen Glaenser & Co.	260
Greenhouses, Fritz Thaulow; to L. Ralston	1,100
English Landscape, Richard Wilson; to Claude	425
Le Paurboire, Jules Worms; to W. J. Filbert	225
Head, Sir Joshua Reynolds, to Scott & Fowles	800
Venetian Scene; to "Springer"	400
Constantinople, Felix Ziem; "Springer"	100
A Swiss Scene, Gustave Courbet; to F. A. Chapman	410
Cat and Kittens, Louis Eugene Lambert; to John F. Carroll	1,000
Courtyard of House in Madrid; Mariano Fortuny; to Claude	520
A Water Excursion, Cesare Detti; to Emil Frankel	625
Calm Near Rotterdam, Paul Jean Clays; to John F. Carroll	225
The Brook, Fritz Thaulow; to C. J. Carlbom	1,800
Industry, Bernardus Johannes Blommers; to Meyer H. Lehman	710
After the Storm, Eugene Louis Gabriel Isabey; to Hugo Reisinger	1,200
Landscape and Cattle, Emile Van Marcke; to C. J. Carlbom	820
Mother and Child, Edouard Frere; to A. A. Healy	810
In the Harbor, Louis Eugene Boudin; to John F. Carroll	225
Paris Street Scene, Luigi Lohr; to Dr. William Cowen	800
Marine, (water color,) Paul Jean Clays; to H. Hamilton	275
	190

The Cabaret, Jose Douma; to Scott & Powles	1,000
The Musical Cardinal, Antonio Casanova y Estorach; to G. H. B. Mitchell	300
The Horse, Mlle. Rosa Bonheur; to M. L. Sire	330
The Desert, Adolf Schreyer; to C. J. Carlton	725
The Sentinel at the Sultan's Tomb, Jean Léon Gérôme; to Harry B. Smith	1,075
Returning Home, Jules Adolphe Breton; to A. H. Scribner	775
Sunset, Théodore Rousseau; to B. B. Samuels	275
Flowers, Narcisse Virgile Diaz de la Pena; to	325
A Bridge at Venice, Martin Rico; to C. W. Wolff	650
Testing the Wine, Antonio Casanova y Estorach; to Emil Frankel	260
A Dutch Fishing Boat, Paul Jean Clays, (water color); to G. C. Hemmerdinger	110
Head, Jean Jacques Henner; to W. W. Fuller	560
Head, Franz von Defregger; to Emil Frankel	290
Meditation, Gustave Jean Jaquet; to W. Edwin Thorp	400
Information, François Flameng; to J. F. Carroll	375
Rue de la Paix, Jean Béraud; to Thomas F. Manning	525
Marine, Eugene Louis Gabriel Isabey; to H. D. Babcock	235
The Grand Canal, Felix Ziem; to G. C. Hemmerdinger	325
Lioness and Foxhound, John M. Swan, A. R. A.; to Springer	260
The Pond, (pastel), Léon Augustin Lhermitte; to Arthur Tooth & Sons	775
The Brook, Jean Charles Cazin; to Mrs. Woerlisheffer	2,250
Fishing, Joseph Coomans; to L. A. Lauthier	150
Market Scene at Constantinople, Alberto Pasini; to Otto Bernet, agent	2,150
Returning, Eugene Jettel; to Charles Hagborg	300
Rio Santa Marina, Martin Rico; to B. Dula	1,450
Returning Home, Henry Mosler, A. N. A.; to E. Ellinger	210
Night, Frederick W. Kost, A. N. A.; to A. A. Healy	320

FIVE MARVELOUS FANS BRING \$43,800 AT SALE

They Include Work by Nearly
Every Modern Master.

GEO. A. KESSLER BUYS THEM

Second Half of the Blumenstiel Collection of Paintings Sells for a
Total of \$119,605.

The larger and more important half of the pictures of the Blumenstiel collection were sold last night at Mendelssohn Hall, with more enthusiasm among the buyers and better prices. The total was more than double that of Thursday evening—\$119,605 to \$50,505 for the first sale, making a grand total of \$170,110 for 207 pictures, including a number of sketches, pastels, and water colors.

The most remarkable feature of the collection was the lot of five art fans, each blade in each fan painted by a different artist, the centre by still another, and the collection representing the work of practically all the modern American and foreign artists, many of whom have died since Mr. Blumenstiel began the work in 1894. The fans were put up by request together, the buyer of the first to have the privilege of the other four for the selling price of the first if he so wished.

The starting price was \$2,000, and a warm competition sent the sum up to \$8,800, for which it went, through an agent, to George A. Kessler. The buyer decided not to take the remaining fans at the first price, and they were auctioned off singly, the other four bringing, respectively, \$6,200, \$8,100, \$8,100, and for the last \$12,600, making a total of \$43,800 for the five, nearly as much as was paid for the 100 pictures sold on Thursday evening and more money than would have been made by taking all at the first price for the lot bid in for Mr. Kessler.

There were twenty-one blades in four of the fans, making, with the painting in the centre, a collection of the work of twenty-two different artists, the other fan having nineteen blades and, with the centre, representing the work of twenty different artists. The collection was made with much difficulty, many artists at first refusing to put their work on such small pieces. No single scene was painted for less than \$150, and the prices ranged up as high as \$750. The Tiffany mountings of gold filigree work on the ivory cost \$500 a fan.

The fans, with one exception, brought higher prices than any picture at the sale. The highest price for the pictures was given for a Carot, "Nymphs Bathing," \$7,700, which started at \$2,500. Next to this came the Diaz, "In the Forest," which sold for \$7,600, with spirited bidding, and a little fun in the middle of the sale when

Landscape and Cattle, Marie Dieterle; to D. B. Dula	3,600
The Spanish Fortune Teller, Jules A. Vorns; to H. D. Babcock	1,000
Fishing, Frederick Hendrik Kammerer; to S. G. Bayne	325
On the Shore, Louis Eugene Boudin; to R. C. Vose, Boston	610
The Surf, Gustave Courbet; to Mr. Springer	500
The Peace Offering, Carl Wunnenberg; to L. H. Krall	210
A French Village, Henri Lerolle; to W. W. Fuller	525
Harvest, Julien Dupre; to W. W. Fuller	1,075
Returning from Harvest, Otto de Thoren; to S. H. Levy	250
The Last of the Mohicans, George Inness, N. A.; to Mr. Hamilton	325
Summer, Ferdinand Heilbuth; to J. Wasserman	200
Maternal Affection, Leon Bazile Perrault; to Thomas F. Manning	1,500
The Grape Gatherer, Leon Bazile Perrault; to C. J. Carlton	550
Home from Harvest, Auguste Hagborg; to W. J. Ribart	475
The Fruit Seller, Jules Joseph Lefebvre; to Charles D. Marshall	425
The City of Ophir, P. Marcus Simons; to David Heller	1,225
Carmencita, William M. Chase, N. A.; to L. A. Lauthier	220
Psyche, Prof. Wilhelm Kray; to G. H. B. Mitchell	410
The Harvest Festival, Maurice Leloir; to L. A. Lauthier	400
Pandora, Jules Joseph Lefebvre; to Simon Uhlman	1,100

100 ART TREASURES SOLD ON CLOSING DAY OF BIG SALE

Rare Blumenstiel Collection Is Fast Distributed
Under Auctioneer's Hammer.

Thomas E. Kirby concluded last evening his sale by auction at Mendelssohn Hall of the paintings collected by Alexander Blumenstiel. One hundred numbers of the catalogue brought \$119,605. This sum, added to that of Thursday evening's sale, which was \$50,505, makes a total of \$170,110.

It is a splendid achievement. The art fans were the captivating interest of the collection to many persons, but they were not fans—they were long ivory blades and large mounts spread like fans—not art always. The classification that was made of the pictures in them was too artificial. They brought \$43,800.

Details of the sale are as follows:

No.	Artist.	Title.	Buyer.	Price.
108	Millet.	"Wrestlers," D. M. Ogden.		\$50
109	Millet.	"French Villa," Max E. Bernheimer.		30
110	Rosa Bonheur.	"Horse Fair," Miss R. Perkins.		55
111	Israels.	"Drawing," A. J. Seligberg.		125
112	Bougereau.	"Figure," J. Ochme.		60
112	Rougerau.	"Figure," J. Ochme.		60
114	Boudin.	"Sketches," P. B. Morrall.		60
115	Boudin.	"Dordrecht," A. A. Healey.		55
116	Jongkind.	"Dutch Canal," Morris Sloo.		50
117	Jacque.	"Idyl," D. M. Ogden.		850
118	Boudin.	"Sunset," H. C. Rosenbaum.		65
119	Boudin.	"After Storm," H. C. Rosenbaum.		275
120	Diaz.	"Landscape," A. H. Seibner.		140
121	Leloir.	"Guitar Player," F. Jacoby.		190
122	Passin.	"Head," E. C. Fuller.		160
123	Penne.	"The Meet," E. Frankel.		150
124	Casanova.	"Feasting Wine," H. D. Babcock.		250
125	Jacque.	"Hens," Simon Uhlmann.		225
126	Jacquet.	"Head," A. B. Meyer.		240
127	Casanova.	"Monks and Cardinal," A. Rainey.		410
128	Bonheur.	"Quarry," Louis Bamberger.		275
129	Ziem.	"Venice," Isidor Newberger.		700
130	Henner.	"Head," W. W. Fuller.		325
131	Ziem.	"Night on Lagoon," P. B. Morrall.		340
132	Casanova.	"Cardinal and Monk," R. N. Vourhis.		600
133	Fantin-Latour.	"Figure," A. Tooth & Sons.		620
134	Jacque.	"Poultry," A. R. Flower.		1,800
135	Cazin.	"Brittany," Andrew Freedman.		400
136	Maris.	"Zuyder Zee," George D. Benjamin.		1,500
137	Cazin.	"Landscape," W. A. Clark.		475
138	Henner.	"Midsummer," Andrew Freedman.		400
139	Vibert.	"Artist Cardinal," Tooth & Sons.		160
140	Boudin.	"Interior," Mrs. M. Roos.		160
141	Mosler.	"Fagot Gatherer," E. Heller.		425
142	Worms.	"Adios," R. N. Voorhis.		45
143	De Bock.	"Landscape," J. Ochme.		375
144	Clays.	"Leaving Ostend," L. Harburger.		250
145	Kaennemer.	"After Ball," E. C. Fuller.		450
146	Grolleron.	"Skirmish," Max E. Bernheimer.		200
147	Lichtenauer.	"Head," A. Brommer.		220
148	Toulmouche.	"Love's Token," Simon Uhlmann.		550
149	Vollon.	"Still Life," Tooth & Sons.		250
150	Casanova.	"Gourmand," E. C. Fuller.		325
151	Gerome.	"Caravan," Andrew Freedman.		410
152	Clays.	"Along Quay," Louis Bamberger.		700
153	Neurille.	"Sentinel," Julius Ochme.		460
154	Henner.	"Head," Charles A. Schieren.		520
155	Casanova.	"Good Story," R. A. Rainey.		875
156	Vibert.	"Cardinal," A. Tooth & Sons.		1,450
157	Fantin-Latour.	"Carnations," W. A. Clark.		525
158	Henner.	"Andromeda," A. R. Flower.		370
159	Henner.	"Asleep," L. H. Crall.		425
160	Daubigny.	"Country Road," P. B. Morrall.		975
161	Vollon.	"Still Life," Tooth & Sons.		
162	Schreyer.	"Moorish Horseman," A. Tooth & Sons.		

163—Schreyer.	"Arabian Horseman,"	550
164—Van Marcke.	"Cattle," J. Benabow.	600
165—Vibert.	"New Subject," A. Tooth & Sons.	975
166—Bonheur.	"Roaming," A. R. Flower.	1,000
167—Von Bremen.	"First Lesson," S. Uhlmann.	1,050
168—Delpy.	"Landscape," Voorhis.	325
169—Dupre.	"Landscape," Chas. A. Schieren.	750
170—Cazin.	"Provincial Town," Scott & Towles.	1,400
171—Diaz.	"Forest," Scott & Towles.	7,000
172—Troyon.	"Landscape and Cattle," Fred W. Scott.	750
173—Delpy.	"Landscape," J. Newberger.	750
174—Harpignies.	"Summer's Day," A. A. Healey.	200
175—Clays.	"Marine," L. A. Lauthier.	1,700
176—Isabey.	"Bringing Wounded," E. Brandus.	675
177—Demont.	"Night," W. W. Fuller.	1,025
178—Blommers.	"Peeling Potatoes," W. W. Fuller.	210
179—Thaulow.	"Rippling Brook," Robert Chuet.	600
180—Raffaelli.	"Avenue Republique," Scott & Towles.	630
181—Delpy.	"Hillside," E. A. Keris.	850
182—Max.	"Artist," David Heller.	210
183—Clays.	"Holland Coast," Scott & Towles.	625
184—Dagnan-Bouveret.	"Head," Scott & Towles.	1,300
185—Blommers.	"Fishing Nets," H. C. Rosenbaum.	450
186—Ziem.	"Venice," Andrew Freedman.	1,000
187—Vibert.	"Bookworm," W. W. Fuller.	1,700
188—Royton.	"Sentinel," A. B. Cohen.	4,000
189—Troyon.	"Returning Home," Morris Sternbach.	600
190—Boudin.	"Beverville," W. W. Seaman (agent).	1,500
191—Corot.	"Catching Crawfish," Seaman (agent).	1,225
192—Vollon.	"Docks," Emile Frankel.	2,100
193—Corot.	"Nymphs Bathing," Andrew Freedman.	220
194—Delby.	"Landscape,"	7,700
195—Jacque.	"Watering Flock," A. Luchow.	325
196—Valkenburg.	"Home," Daniel Richter.	5,200
197—Haquette.	"Launching," Edward Becke.	925
198—Vibert.	etc., "Art Fan," George A. Kessler.	650
199—Laurens.	etc., "Art Fan," George A. Kessler.	8,800
200—Blashfield.	etc., "Art Fan," George A. Kessler.	6,200
201—Leloir.	etc., "Art Fan," George A. Kessler.	8,100
202—Knaus.	etc., "Art Fan," George A. Kessler.	8,100
203—Daubigny.	"Parc des Montons," Judge Tnaux.	12,600
204—Eaton.	"Shiawasse River," J. Oppenheimer.	1,800
205—Daubigny.	"Early Morning," D. A. Cohen.	300
206—Van Boks.	"Corpus Delicti," F. Loeser & Co.	1,000
207—Carl Marr.	"Peace and War,"	455
		300

Total \$119,605

The spectators were numerous. The habitual and the occasional were there. Among the former, in the front rows of seats, one looked instinctively for the silver hair and the smiling eyes of Alexander Blumenstiel, who has gone, whose work in art is abolished.

PICTURES SELL FOR \$50,505.

Total of First Night from the Blumenstiel Collection.

At the first evening's sale of modern paintings, collected by the late Alexander Blumenstiel, at Mendelssohn Hall, \$50,505 was realized for 107 pictures. There was a large attendance and lively bidding. The sale was conducted by Thomas E. Kirby, and will be ended this evening.

The highest price reached was \$3,600, for "Landscape and Cattle," by Marie Dieterle, which was bought by D. V. Dula. The first bid was \$1,000. Mr. Dula also bought "Rio Santa Marina," by Martin Rico, for \$1,450.

Starting at \$500, there was a spirited contest over "The Brook," by Cazin, which was knocked down to Mrs. Woerishoefer at \$2,250. John F. Carroll bought for \$1,300 "Calm Near Rotterdam," by Paul Jean Clays; for \$800, "In the Harbor," by Boudin; for \$520, "Cat and Kittens," by Lambert, and for \$375, "Information," by François Flameng.

"Market Scene at Constantinople," by Pasini, went to "Bernett," for \$2,150; "Industry," by Blommers, to Myer H. Lehman, for \$1,200, and "The Cabaret," by José Domingo, to Scott & Fowles, for \$1,000.

For \$1,075 F. A. Chapman obtained "The Sentinel," by Gerome, which was presented to the owner. "Flowers and Fruit," by Antoine Vollon, was knocked down to Eugene Glaenger & Co. for \$1,100, and "A Swiss Scene," by Courbet, to F. A. Chapman for \$1,000.

"The Spanish Fortune Teller," starting at \$500, was sold to H. D. Babcock for \$1,000, and "The Sentinel at the Sultan's Tomb," by Gerome, starting at \$1,000, went to H. B. Smith for \$1,075. W. W. Fuller obtained "Harvest," by Jules Dupré, for \$1,075, and Thomas F. Manning bought "Maternal Affection," by Perrault, for \$1,500. "Pandora," by Lefebvre, was sold to S. Ullmann for \$1,100, and "The City of Ophir," by P. Marcus Simons, to D. Heller for \$1,225.

A. Augustus Healy obtained "Fishing," by Kaemmerer, for \$325, and "Mother and Child," by Edouard Frère, for \$225.

Other sales were:

W. W. Fuller, Soldier with Flowers, E. Berne-Bellecour	
"Claude," Courtyard of House in Madrid, Mariano Fortuny	\$550
C. J. Carlton, Landscape and Cattle, Emilie Van Marcke	625
J. J. Carlton, The Desert, Adolf Schreyer	810
A. H. Scribner, Returning Home, Jules Adolphe Breton	725
J. W. Wolf, A Bridge at Venice, Martin Rico	775
W. W. Fuller, Head, Jean Jacques Henner	650
Thomas F. Manning, Rue de la Paix, Jean Béraud	560
Booth & Son, The Pond, Léon Augustin Lhermitte	525
R. C. Vose, On the Shore, Louis Eugène Boudin	775
"Springer," The Surf, Gustave Courbet	610
W. W. Fuller, A French Village, Henri Lerolle	580
C. J. Carlton, The Grape Gatherer, Léon Bazile	625
Perrault	550

BLUMENSTIEL SALE ENDS.

Art Fan Goes to George A. Kessler, for \$12,000.

A large attendance and eager bidding marked the second and last evening's sale of the private collection of modern paintings, water colors and drawings of the late Alexander Blumenstiel, at Mendelssohn Hall. The sale, which was conducted by Thomas E. Kirby, realized \$119,605, of which \$43,800 was paid by George A. Kessler for five "art fans." The total receipts for the two evenings' sales were \$170,110.

The highest figure of the evening was \$12,600, which was paid by Mr. Kessler for one of the "art fans." Each blade of these fans is painted by a well known artist, and is a complete picture in itself. The five fans present examples of the work of all the modern foreign and American schools. On the fan that brought \$12,600 is a picture in a semi-circle, "Children Gathering Flowers," by Ludwig Knaus, and on the twenty or more blades are paintings by Carolus Duran, Fantin-Latour, Beraud, Dupré, Ziem and other artists.

The bidding on this fan started at \$3,000, leaped in one bid from \$7,000 to \$10,000, and finally was knocked down to Mr. Kessler, who had previously obtained the other fans at \$3,800, \$3,100, \$6,200 and \$3,100, respectively. Applause greeted these prices.

The highest figure reached for a painting was \$7,700 for "Nymphs Bathing," by Corot, which was bought by Andrew Freedman. Mr. Freedman also obtained for \$1,800 "Brittany Landscape," by Cazin; for \$1,700, "Sunset in Venice," by Ziem; for \$325, "The Caravan," by Gérôme, and for \$475, "Midsummer," by Henner.

"In the Forest," by Diaz, went to Scott & Fowles for \$7,600; "Watering the Flock," by Jacque, to A. Luchow for \$5,200, and "The Bookworm," by Vibert, to W. W. Fuller for \$4,000.

Senator W. A. Clark bought "Landscape," by Cazin, for \$1,500, and "Carnations," by Fantin-Latour, for \$875. Ex-Mayor Charles A. Schlerer obtained for \$750 "Landscape," by Dupré, and for \$700 "Head," by Henner. Judge Truax bought for \$1,800 "Le Parc des Moutons," by Daubigny. A. Augustus Healy obtained "A Summer's Day," by Harpignies, for \$1,700.

"Andromeda," by Henner, went to A. R. Flower for \$1,450, as did "Roaming," by Rosa Bonheur, for \$1,000. W. W. Seaman, agent, bought "Catching Crawfish," by Corot, for \$2,100, and "La Falaise de Bénéville," by Boudin, for \$1,225.

SALES AT AUCTION.

SALES AT AUCTION.



To-Night at 8:15 AT MENDELSSOHN HALL

(Fortieth Street, East of Broadway),

at Unrestricted Public Sale by order of Executors,
CONCLUDING TO-MORROW NIGHT AT THE SAME HOUR

The Private Collection of the Late ALEXANDER BLUMENSTIEL

Modern Paintings

Water Colors and Drawings

and

The Remarkable Art Fans

"Each a Miniature Gallery of Modern Masters."

On Free View To-Day from 9 Until 3 o'Clock

At the American Art Galleries,

Madison Square South.

The Sale Will Be Conducted by Mr. Thomas E. Kirby, of

The American Art Association, Managers,

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Preparation for Choir, Concert
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Als die alte Mutter.
Zuneigung.
Traum durch die Dämmerung.
Gretchen am Spinnrade.
"Cherry Ripe".
Caro mio ben.
Mein Rheinhikes Herze.
Air from "Lullaby".
at night, Mr. Arthur Webb, accompanist.



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748

ON FREE VIEW

DAY AND EVENING

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM SATURDAY, FEBRUARY 10TH
UNTIL THE MORNING OF THE DAY
OF SALE, INCLUSIVE

MODERN PAINTINGS

COLLECTED BY THE LATE

ALEXANDER BLUMENSTIEL

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF HIS EXECUTORS

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON THURSDAY AND FRIDAY EVENINGS

FEBRUARY 15TH AND 16TH

BEGINNING PROMPTLY AT 8.15 O'CLOCK

ILLUSTRATED CATALOGUE
OF THE
PRIVATE COLLECTION
OF
MODERN PAINTINGS
WATER COLORS AND DRAWINGS
COLLECTED BY THE LATE
ALEXANDER BLUMENSTIEL

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF HIS EXECUTORS

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK: 1906

Press of J. J. Little & Co.
Astor Place, New York

CATALOGUE

FIRST EVENING'S SALE

THURSDAY, FEBRUARY 15, 1906

AT MENDELSSOHN HALL

BEGINNING PROMPTLY AT 8.15 O'CLOCK

DRAWINGS

No. 1

ADOLPH MENZEL

GERMAN

1815—1905

SKETCHES

Pencil Drawing

THE face of an old man, the head and shoulders of a young man and a young woman, and an ear nearly life size.

Signed at the lower right, MENZEL, A. M. '97.

Height, 7¼ inches; width, 4¾ inches.

90 —
Mrs Wuerisheffer.

No. 2

ADOLPH MENZEL

GERMAN

1815—1905

THREE HEADS

Drawing

A STUDY of three heads in stump and crayon, the two lower ones showing pleasing types of young ladies in hats and garments of modern fashion, and above them, partly concealed by the face and hat of the young lady on the right, is the head of a youth.

Signed at the upper right, B. MENZEL.

Height, 8 inches; width, 5 inches.

No. 3

ALPHONSE MARIE DE NEUVILLE

FRENCH

1836—1885

MARCHING ACROSS THE DESERT

Drawing

A SKETCH, partly in pencil and partly in ink, of an Arab expedition with many horsemen and riders on camels, proceeding in irregular formation across the desert.

Signed at the lower left, A. DE NEUVILLE.

Height, 5 inches; length, 8 inches.

No. 4

Mlle. ROSA BONHEUR

FRENCH

1822—1899

CATTLE

Drawing

A DRAWING of cows and a calf in a broad level pasture. Two cows are lying down on either side of a third which stands near her young calf.

Signed at the lower right, ROSA B.

Height, 8 inches; length, 11½ inches.

25—
Selaneey Kane

No. 5

ISAAC ISRAELS

DUTCH

1824—

STREET SCENE

Pencil Drawing

IN the right foreground is suggested the figure of a market woman with a white apron over a black dress. Beyond her is a crowd of people walking along the street, and on the left a view of a sunlit façade.

Signed at the lower left, ISAAC ISRAELS.

Height, 4½ inches; length, 6 inches.

25—
S. Blumenthal

No. 6

55—
A. A. Stealy
Mlle. ROSA BONHEUR

FRENCH

1822—1899

SKETCHES

Drawings

Four pencil sketches in one frame. The upper one shows various studies of figures, a large farm wagon, evidently sketches for a picture, representing cider making. On the lower left of the sheet is pasted a composition showing a shepherd leading a flock of sheep across an open pasture. Not signed.

Height, $9\frac{1}{2}$ inches; length, $15\frac{3}{4}$ inches.

The drawing at the lower left is a pencil sketch of a farmyard with a wagon load of hay drawn by a yoke of oxen, and various cattle and laborers at rest on either side.

Signed at the lower right, ROSA B.

Height, $4\frac{1}{4}$ inches; length, 9 inches.

The sheet at the lower right shows a cart horse feeding out of a nosebag.

Signed at the lower right, ROSA B.

Height, 5 inches; length, 6 inches.

No. 7

JEAN LÉON GÉRÔME

FRENCH

1824—1904

65—

Emil Grunkel

DRAWING IN RED CHALK

Drawings

THIS is a study in red chalk of the full-length figure of a young woman in the costume of the Far East, reclining at full length on the floor, supporting her shoulders on soft cushions. Her head rests upon her right hand, and her left, extending along her side, holds an oval mirror.

Signed at the lower right, J. L. GÉRÔME.

Height, 7 inches; length, 14 inches.

No. 8

60—

Mlle. ROSA BONHEUR

FRENCH

1822—1899

Newburger

SKETCHES

Drawings

FOUR leaves from the notebook with sketches of lions. The smallest shows a lioness walking along, the next two lions' heads, the third four male lions lying together, and the largest a lion and lioness sleeping.

Lioness.

Signed at the lower left, ROSA B.

Height, $4\frac{1}{4}$ inches; length, 5 inches.

Lions' heads.

Signed at the lower right, ROSA B.

Height, 4 inches; length, $4\frac{3}{4}$ inches.

Four lions lying down.

Unsigned.

Height, 6 inches; length, $9\frac{1}{2}$ inches.

Lion and mate lying down.

Signed at the lower left, ROSA BONHEUR.

Height, 8 inches; length, $14\frac{3}{4}$ inches.

PASTELS AND WATER COLORS

No. 9

LOUIS EUGÈNE BOUDIN

40

FRENCH

1824—1898

Harry B. Smith

AT VILLERVILLE

ON a grassy elevation in the foreground are two cows, one standing, the other lying down. Beyond them is a view across the broad mouth of the Seine, with various fishing boats and the headland near Havre.

Signed at the lower right, E. BOUDIN, '58.

Height, 7 inches; length, 11 inches.

No. 10

40 -
Mr. Spruig
LOUIS EUGÈNE BOUDIN

FRENCH

1824—1898

SEA AND SKY

Pastel

THIS is a study of the Channel on a summer's day, with large cumuli lazily floating in the quiet air, and in the foreground the sea gently breaking upon a shallow shore.

Signed at the lower left, E. B.

Height, 7 inches; length, 10½ inches.

No. 11

50 -
A. A. Healy
F. GABRIEL

LANDSCAPE

Water Color

A NUMBER of thatched hovels are grouped together near a rank of tall trees, under which, in the right of the composition, passes a country road. The light in the sky is concentrated near the horizon, and the soft clouds are tinged with rosy evening light.

Signed at the lower left, GABRIEL F.

Height, 9 inches; length, 13½ inches.

No. 12

E. ESBENS

GERMAN

AT THE PALACE GATE

Water Color

THIS is the figure of a Turkish messenger who has brought to the palace door a large branch of palm which he has leaned against the corner of the wall. He is dressed in a white turban over a red fez, a pink-striped blouse with a black and white jacket, and full brown trousers.

Signed at the lower right, E. ESBENS.

Height, 11½ inches; width, 8 inches.

No. 13

ALBERT LYNCH

FRENCH

1851—

A DRAWING-ROOM ENTERTAINMENT

Water Color

ON a temporary platform, erected in a large drawing-room, a pierrot is serenading, with a guitar, a young lady who, perched on a chair, looks through an opening in the top of a screen. Behind the pierrot is a large attendance of ladies and gentlemen, some seated and some standing.

Signed at the lower right, ALBERT LYNCH.

Height, 16 inches; width, 11 inches.

65—

Harry Meyer

205—

G. C. Heinenstueck

No. 14

LOUIS EUGÈNE BOUDIN

FRENCH

1824—1898

35—
G. Lathrop
A BRETON INTERIOR

Water Color

A SKETCH, partly in monochrome and partly in pencil, of the seated figure of a peasant woman in a simple Brittany interior. In the background various articles of domestic furniture are suggested, and on the left of the figure, which is strongly illuminated by a window, is a heavy table.

Signed at the lower left, E. B.

Height, 5½ inches; length, 7½ inches.

No. 15

155—
H. Wunderlich of Es.
ALBERT LYNCH

FRENCH

1851—

AN EVENING CALL

Water Color

A YOUNG lady and a young girl are seated near a large lamp, the latter attentively engaged in sewing on a white garment, the other welcoming with a smile two gentlemen in evening dress who are entering the room beneath a heavy portière.

Signed at the lower right, ALBERT LYNCH.

Height, 15½ inches; width, 10½ inches.

No. 16

H. P. ARNTZENIUS

150 —

DUTCH

Contemporary

Hugo Reisinger

STREET SCENE

Water Color

THE motive of this picture is undoubtedly found in the Latin quarter where the narrow streets are thronged with foot passengers and where every manner of Parisian is seen. In the right foreground is a baker's boy carrying a large basket, and beyond him are various types, from the laboring man in blue blouse to the boulevardier in tall hat accompanied by a young lady. Between the high façades on either side of the street is seen at the top of the picture a portion of luminous gray sky.

Signed at the lower right, H ARNTZENIUS.

Height, 19½ inches; width, 15 inches.

OIL PAINTINGS

No. 17

L. SIMON

30 —
G. B. Whitney

LANDSCAPE

THIS is a wide prospect over a pleasant country where a narrow river runs from the left foreground diagonally to the right and disappears among the meadows. Suggestions of its course are seen along a line of low bluffs in the middle distance. The horizon is formed by a range of wooded hills, and the sky is filled with luminous clouds.

Signed at the lower right, L. SIMON.

Height, 6 inches; length, 9½ inches.

No. 18

LOUIS ÉMILE ADAN

FRENCH

1839—

100 —
Egbert L. Fuller.
THE SLY BUTLER

A MIDDLE-AGED butler in ornate livery of red velvet, trimmed with blue galloon, is taking his ease in an armchair, and is raising to his lips a partly emptied bottle which he has taken from a table at his elbow. Through a partly opened door at the back behind the butler appears the face of the mistress of the house bearing an expression of pained surprise.

Signed at the lower right, L. ÉMILE ADAN.

Height, 14½ inches; width, 10 inches.

No. 19

E. ESBENS

GERMAN

ST —
Emil Trenkel
THE PALACE GUARD

A DARK-SKINNED Arab, in flowing yellow, white and red garments, is seated upon a rough stone step at the entrance to a Moorish palace, his ornamented flintlock gun resting in an angle of the wall. On the right of the figure is a wooden gateway, through which is a glimpse of the blue sky and a sunlit wall.

Signed at the lower right, E. ESBENS.

Height, 10½ inches; width, 8 inches.

No. 20

ANTONIO TAMBURINI

ITALIAN

1843—

200 —

A. Tamburini

THREADING THE NEEDLE

AN old Dominican monk, seated at a table on which lies an umbrella with its covering out of repair, endeavors to thread a needle, holding it up with both hands against the light. He is looking over the tops of his clumsy spectacles, and, with wide-open mouth, holds his breath lest his fingers should shake at the critical moment.

Signed at the upper left, A. TAMBURINI, FLORENCE.

Height, 14 inches; width, 11 inches.

No. 21

ANTONIO CASANOVA Y ESTORACH

SPANISH

210 —

L. A. Lanther

HEAD

THIS is a study of an old Franciscan monk who sits with head somewhat lowered, apparently about to eat some hot food. The head is carried far toward completion, but the rest of the picture is only sketched, showing well the method of the artist.

Inscribed at the left, VENTE ANTONIO CASANOVA Y ESTORACH.

Height, 15 inches; width, 12 inches.

No. 22

220 —

Jas Rice Jr

JAMES M. HART, N.A.

AMERICAN

1828—1901

SUMMER

A BROAD, placid stream flows diagonally across the picture, and in it various cattle are standing, some drinking, others cooling themselves in the water. On the right a clump of trees rises from a low grassy bank. Across the river in the middle distance is a parklike meadow, with scattered trees and cattle browsing on the grass and standing in the shallows. The sky is partly covered by loosely drifting summer clouds.

Signed at the lower right, JAMES M. HART.

Height, 21 inches; width, 16 inches.

No. 23

230 —

Louis Bamberges

LEONARD OCHTMAN

AMERICAN

1854—

LANDSCAPE

A LOW, grassy meadow stretches across the foreground and gently slopes down to the shore of a quiet inlet. On the right, beyond the meadow, stand two simple buildings surrounded by trees, and farther away, following the indented shore-line, the eye is carried to a large village at the mouth of the inlet, beyond which is visible an expanse of the sea.

Signed at the lower left, LEONARD OCHTMAN, '93.

Height, 16 inches; length, 22 inches.

No. 24

M. COULAND

FRENCH

Contemporary

140 —

A. Luebow.

THE BARNYARD

IN the foreground a number of sheep are drinking out of a tub which stands in a barnyard adjoining a small farmhouse. The group is in strong sunlight falling from the upper right, and beyond them is seen, in the luminous shadow, a peasant woman feeding a number of sheep with freshly cut grass. The roof of the farmhouse and the open shed adjoining rise nearly to the top of the picture.

Signed at the lower right, M. COULAND, 1902.

Height, 21½ inches; width, 18 inches.

No. 25

CARLETON WIGGINS, N.A.

AMERICAN

1848—

260 —

A. H. Voorhis

THE AFTER GLOW

A SINGLE black and white spotted cow stands in the foreground on the slope of a rich pasture, and beyond her is a view across a wide and well-wooded country toward the distant horizon, where the sky line is lost in a veil of mist. The upper segment of the full moon shows through the clouds beyond the cow, and the whole landscape is glowing with the light of late sunset

Signed at the lower left, CARLETON WIGGINS.

Height, 22 inches; width, 18½ inches.

No. 26

185—

M. TEN KATE

DUTCH

1831—

Louis Bamberger

CHILDREN AT PLAY

THREE children, a boy and two girls, are playing with rabbits in the corner of a cottage yard. Grouped around the smallest child, who is seated on the ground, are half a dozen of the pet animals, one of which she is fondling. On the right a rustic fence separates the yard from a garden beyond.

Signed at the lower right, M. TEN KATE.

Height, 16 inches; length, 24 inches.

No. 27

140—

JEAN BAPTISTE ROBIE

FRENCH

1821—

Thos F. Manning

ROSES

THIS is a study of three deep pink roses seen in a strong light against a dull gray background.

Signed at the lower left, 20 MAI, 1874, J. ROBIE.

Height, 8½ inches; length, 11½ inches.

No. 28

LOUIS EUGENE BOUDIN

FRENCH

1824—1898

80 —

Emile Frankel

LANDSCAPE

THIS is a sketch of a marsh along the sea. An irregular shoreline, broken by small bunches of reeds and small grassy points, sweeps away from the foreground to the distance where there is a suggestion of low hills forming the horizon. In the right foreground is a small area of rough marsh, and beyond it, in the water, a pile and pieces of floating timber.

Signed at the lower left, E. B.

Height, 8 inches; length, 12 inches.

No. 29

MLLE. ROSA BONHEUR

FRENCH

1822—1899

250 —

L.H. Crall

A BLACK SHEEP

THIS is a study of a full-grown sheep with black face and legs, short backward curling horns, and moderately heavy wool, dun brown in color. The sunlight strikes strongly upon the animal from the upper left, throwing a deep shadow on the grass against which the figure is relieved.

Signed at the lower right, ROSA BONHEUR.

Height, 8 inches; length, 11 inches.

No. 30

160—

Rev. J. W. Eccles.

HENRI HARPIGNIES

FRENCH

1819—

SPRINGTIME

IN the foreground a lover and his lass recline under a tall, slender tree, and beyond them is a pleasant sunlit valley, winding down to the distance between partially wooded slopes.

Signed at the lower left, H. HARPIGNIES, '74.

Height, 6 inches; width, 3½ inches.

No. 31

200—

J. G. Wallach

IVAN POKITONOW

RUSSIAN

Contemporary

THE GARDENERS

IN the foreground is seated a gardener dressed in white, and beside him stand two well-filled flower pots. Nearby is a small boy, bearing a basket on his head, evidently receiving orders from the gardener. Between the two figures leads a sandy path, with various turnings, to an arched gateway in the distance. Beyond straggling clumps of fruit trees in the middle distance on the left is the façade of a solitary building, and just beyond the two figures on the edges of the path stands a two-wheeled cart with poultry resting in the shadow.

Signed at the lower right, I. POKITONOW.

Height, 6½ inches; length, 10 inches.

No. 32

E. BERNE-BELLECOUR

FRENCH

1838—

550 —

W.W. Fuller

SOLDIER WITH FLOWERS

A FRENCH infantryman in full uniform, with sabre by his side, having plucked a large bunch of wild flowers, is busily engaged in tying the bunch together. He stands in a grassy field near a village, the roofs of which are seen just beyond him.

Signed at the lower left, E. BERNE-BELLECOUR.

Height, 15½ inches; width, 11½ inches.

No. 33

ANTONIO CASANOVA Y ESTORACH

SPANISH

330 —

A Luckow

THE TEST

Two monks, who find duty very pleasant in the kitchen, are engaged in roasting a leg of mutton in a Dutch oven. One of them winds up the clockwork which revolves the spit and the other is tasting the gravy.

Signed at the upper left, ANTONIO CASANOVA Y ESTORACH, PARIS, 1896.

Height, 13 inches; length, 16 inches.

No. 34

250—

JEAN BAPTISTE ROBIE

Henry Reinhart

FRENCH

1821—

FLOWERS

A BUNCH of large roses, yellow, salmon pink and red, are thrown carelessly down upon the grass, and, strongly lighted from the upper left, contrast with the indefinite green of the landscape beyond.

Signed at the lower right, J. ROBIE, 1884.

Height, 16 inches; width, 13 inches.

No. 35

1075—

JEAN LÉON GÉRÔME

F. A. Chapman

FRENCH

1824—1904

THE SENTINEL

AN Albanian, in full native costume, stands near the doorway of what is apparently a guard-house. He wears a salmon pink jacket, a white fustanella and green sash, and carries two pistols and a yataghan in his broad leather belt. In the gloom of the interior, on the right of the figure, is seen a companion similarly dressed, who is conversing with two men, apparently prisoners.

Signed at the lower left, J. L. GÉRÔME.

Inscribed at the upper left, A MR. BLUMENSTIEL, J. L. GÉRÔME.

Height, 12½ inches; length, 15¾ inches.

Presented by M. GÉRÔME to the late owner.

No. 36

ÉTIENNE ADOLPHE PIOT

325—

FRENCH
Contemporary

L. A. Lanthier

HEAD

A FULL life-size study of a dark-haired maiden seen in *profil perdu*, with head upraised and eyes turned in the same direction. Her bust is partly draped with a diaphanous mantle, and in her raised right hand she clasps a few roses to her bosom.

Signed at the left, A. PIOT.

Height, 15 inches; length, 18 inches.

From the ARTIST.

No. 37

JEAN FRANÇOIS RAFFAELLI

250—

FRENCH
1850—

Louis Bamberger.

AFTER A WALK

A WELL-TO-DO middle-class Frenchman is seated on a rude wooden bench near the borders of a stream, holding in his hands a newspaper which he has just finished reading. Beyond the figure and across the stream is a pleasant grove of trees, with the suggestion of a residence among them, and on the right a skiff with a single fisherman.

Signed at the lower right, J. F. RAFFAELLI.

Height, 12 inches; length, 18 inches.

*To xxx
M.K. 6965
3 all 1893
xxx*

No. 38

210 —

HIPPOLYTE CAMILLE DELPY

FRENCH

Contemporary

A. G. Ulman

LANDSCAPE

IN the foreground, on the low, grassy shore of a broad river, a group of women are engaged in washing clothes. In the middle distance on the right is a small village partly surrounded by trees, with an old stone keep and a simple, lofty church with a belfry. On the left, across the stream, poplars and other trees grow upon the shore, and beyond them is a line of low, cultivated hills forming the horizon. Masses of warm-colored clouds drift across the sky near the horizon and float high in the heavens.

Signed at the lower right, H. C. DELPY, '98.

Height, 17½ inches; length, 28 inches.

No. 39

BAREND CORNELIS KOEKKOEK

340 —

DUTCH

1803—1862

W. J. Walters.

SKATING SCENE

FROM the right foreground a frozen stream stretches away to the distance. On the right are a few cottages dominated by a steep-roofed circular tower, and on the left a clump of leafless trees growing among the underbrush on the bank of the stream. The surface of the ice is busy with skaters, and a few wayfarers proceed along a road on the left bank of the stream. Cumulus clouds float high in the sky, their edges touched by a soft winter sunlight.

Signed at the lower right, BK 1849.

Height, 22½ inches; length, 29 inches.

No. 40

270 —

HIPPOLYTE CAMILLE DELPY

FRENCH

Contemporary

Dr Wm. Bowen

THE BACKWATER

FROM the left foreground a backwater extends to the right under tall, slender trees, and forms a branch of the river which is seen in a shimmering expanse on the left. A number of fishing boats are moored to the banks of the backwater. Near a clump of trees in the middle of the composition a single fisherman is standing up in his boat ready to cast his line. A few clouds, their edges touched by the sunset glow, drift across the sky.

Signed at the lower right, H. C. DELPY.

Height, 16½ inches; length, 29½ inches.

No. 41

260 —

ADOLF ECHTLER

AUSTRIAN

Contemporary

S. Suhlman

THE REPENTANT SINNER

A MAIDEN and her lover have been strolling in the woods and are discovered there by a party of three Franciscan monks, the foremost of whom stands near the youth apparently reading him a severe lecture. The maiden is seated on the grass, hanging her head shamefacedly. A small area of luminous sky is seen at the top of the picture and some birds flutter about among the tree tops.

Signed at the lower left, AD. ECHTLER, PARIS.

Height, 25 inches; width, 18 inches.



No. 42

ANTOINE VOLLON

FRENCH

1833—1890

1100—

E. Glaeuser of.

FLOWERS AND FRUIT

RED and white roses, in a coarse earthen jar with a handle at the top, are in strong light against a background of deep-colored foliage. On the table nearby are cherries, plums and pruning shears. The fruit and flowers are natural size and are strongly lighted from the upper left.

Signed at the lower left, A. VOLLON.

Height, 19½ inches; length, 23½ inches.

No. 43

FRITZ THAULOW

NORWEGIAN

1847—

425—
G. Lathrop
L. Ralston
GREEN-HOUSES

THIS is a study of a nursery establishment somewhere in the vicinity of a large town. In the foreground are beds of pansies and other flowers and a clump of rose trees in blossom. In the middle distance is an irregular group of glass houses with forcing beds alongside, and beyond is seen a wooded hillside with various red-roofed buildings, smoking chimneys and church towers.

Signed at the lower right, FRITZ THAULOW.

Height, 21½ inches; length, 29 inches.

No. 44

RICHARD WILSON

ENGLISH

1714—1782

425—
H. J. Gilbert
L. Lathrop
ENGLISH LANDSCAPE

THE composition is classical in aspect and shows a grassy bank in the foreground stretching away to the left, where it meets the foot of a crag on which are perched the buildings of a large town. Two figures form a prominent object in the foreground, one seated and one standing. Across a broad lake are seen wooded hillsides crowned with villas, and, in the remote distance, a symmetrical mountain peak rising against a quiet summer sky, across which are drifting clouds of smoke or steam, which rise from the valley just beyond the water.

Height, 16½ inches; length, 21 inches.



No. 45

JULES WORMS

FRENCH

1837—

LE POURBOIRE

Wks. m u x x

800
W. J. Gilbert

A TRAVELLER, who is just about to leave the inn where he has been sojourning, is beset by a housemaid and a porter, each of whom holds out an eager hand. A gayly caparisoned mule is held by the maiden and the young traveller seems more inclined to cross her palm than to reward the man for his services.

Signed at the lower left, J. WORMS.

Height, 17 inches; length, 21½ inches.

No. 46

400 —

SIR JOSHUA REYNOLDS

Scott Amles

ENGLISH

1723—1792

HEAD

THIS is a life-size study of a youth's head, lighted after the manner of Rembrandt. It is in three-quarters view to the left, and the face is partly shaded by a broad-brimmed hat, the light being concentrated on the lower part of the face and flickering strongly on a steel gorget which surrounds his neck. The background is a simple tone of brown.

Height, 16½ inches; width, 13 inches.

From BOUSSOD, VALADON & Co.

No. 47

FÉLIX ZIEM

FRENCH

1821—

410

Spruget

CONSTANTINOPLE

THIS is a sketch for a picture evidently made in some part of the Adriatic. In the foreground is a bank shelving down to a broad harbor, and various figures in brilliant costumes are seated on mats in the left foreground, while two companions are dancing and gesticulating in front of them. On the left a single slender tree with a rounded tuft of foliage at the top rises high above the undergrowth with which it is surrounded.

Signed at the lower right, ZIEM.

Height, 15 inches; length, 18 inches.

No. 48

1000 —

GUSTAVE COURBET

G. A. Chapman

FRENCH

1819—1878

A SWISS SCENE

A CURIOUS rustic mill, partly of masonry and partly of wood, stands at the foot of a moderate-sized cliff partly overgrown with bushes, from which a tiny stream, led through a wooden conduit, flows upon an overshot wheel. The mill-stream flows around toward the left of the foreground and out of the picture. On the right slender trees rise against a forest behind them. The sky is covered with soft luminous clouds.

Signed at the lower right, G. COURBET, '76.

Height, 22 inches; width, 18 inches.



No. 48. *A Swiss Scene.* By GUSTAVE COURBET



No. 49

LOUIS EUGÈNE LAMBERT

520.

FRENCH

Contemporary

John F. Carroll.

CAT AND KITTENS

THE mother cat, accompanied by three small kittens, has been playing with a basketful of colored wools, and the four, surprised at their game, stare at the spectator. The background is a panelled wainscot, and on the left is a basket from which the cat and kittens have dragged a tangle of colored wools which surrounds them.

Signed at the lower right, L. EUG. LAMBERT.

Height, 19 inches; length, 24 inches.

From the ARTIST.

No. 50

625—

MARIANO FORTUNY

F. Lathrop

SPANISH

1838—1874

COURTYARD OF HOUSE IN MADRID

THIS is a sketch of a Spanish patio in a strong effect of light and shade. An open shed-like building extends across the picture and the mass of shadow is broken by the slender supports of the roofs, upon which the sun strikes, and an open doorway through which is the suggestion of a hot thoroughfare. The foreground is covered with loose stones and other débris, and above the tiled roof is a simple blue sky showing between the sunlit façades of lofty buildings.

Stamp of sale at the lower right.

Height, 19 inches; width, 15½ inches.

From the sale of FORTUNY'S studio effects.

No. 51

CESARE DETTI

ITALIAN

1848—

228—

E. Greukel.

A WATER EXCURSION

Fan Design

ON a broad terrace near the gateway of a château is a party of ladies and gentlemen, some of whom have just arrived in a coach which is drawn by prancing horses. On the left is a stone stairway leading to the water's edge, where there are several pleasure boats ready to embark the crowd. On the left is an extensive view over a pleasant meadow through which a broad, placid stream flows.

Signed at the lower left, C. DETTI.

Height, 14 inches; length, 27 inches.

No. 52

1300—

PAUL JEAN CLAYS

John F. Carroll

BELGIAN

1819—1900

CALM NEAR ROTTERDAM

A GROUP of becalmed fishing vessels with bagging sails and drooping pennants forms the chief feature of the composition. Nearby is a rowboat filled with sailors, and on the left, in the middle distance, is a low point of land with various buildings and a number of craft moored to the shore.

Signed at the lower right, P. J. CLAYS.

Height, 16½ inches; length, 24½ inches.

From the CLAYS Sale.



No. 53

FRITZ THAULOW

NORWEGIAN

1847—

710 —
C. J. Carlton

THE BROOK

A BROAD, rippling stream runs down to the foreground from the middle distance, where it makes a bend and disappears behind a wooded point. Here a small village straggles up the hillside from the bank of the stream, and beyond it is a line of low, rounded summits forming the horizon against a sky covered with luminous vapor. Fruit trees in blossom enliven the landscape here and there.

Signed at the lower right, FRITZ THAULOW.

Height, 19½ inches; length, 24 inches.

1200—

No. 54

BERNARDUS JOHANNES BLOMMERS

Meyer H. Lehman

DUTCH

1844—

INDUSTRY

A DUTCH vrouw is seated near a window in her cottage, busily engaged in sewing on a white garment, and, at the same time, rocking a cradle in which an infant is lying. Beyond the cradle a small child stands watching the baby, and through the window beyond the little group is seen a shepherd with a flock of sheep.

Signed at the lower right, BLOMMERS.

Height, 15¾ inches; length, 19 inches.



No. 54. *Industry.* By BERNARDUS JOHANNES BLOMMERS

No. 55

EUGÈNE LOUIS GABRIEL ISABEY 320 —

FRENCH

1804—1886

Hugo Reussinger

AFTER THE STORM

IN the foreground a rude bluff-bowed vessel is moored to a pier, and alongside is a boat with several men who are apparently taking the cargo from the vessel. She has evidently been through a severe storm, for her mast is broken off short, her sails are in disorder and she has lost her bowsprit. In the middle distance beyond the vessel are various sailing craft and a few houses. The sky is covered with jagged clouds suggesting the effect of a severe gale.

Signed at the lower right, E. ISABEY.

Height, 15 inches; width, 11½ inches.

510 —

No. 56

G. F. Carlton.

ÉMILE VAN MARCKE

FRENCH

1827—1891

LANDSCAPE AND CATTLE

Horses and cattle are feeding in a level, grassy pasture which stretches across the foreground where small pools of water reflect the light from the sky, and bunches of reeds and coarse grass grow in the wet places. In the distance on the left a lofty hill rises against the sky, and, with an adjacent lower ridge, forms the horizon line. The sky is filled with drifting storm clouds.

Signed at the lower left, EM. VAN MARCKE.

Height, 17½ inches; length, 29½ inches.



No. 56. *Landscape and Cattle.* By ÉMILE VAN MARCKE

No. 57

ÉDOUARD FRÈRE

FRENCH

1819—1886

225—

A. A. Healey.

MOTHER AND CHILD

IN a simple cottage interior a mother is seated near the cradle of her child sewing on a child's garment. The light falls strongly upon the group from the upper left, throwing into luminous shadow the profile of the young mother, and accentuating the draperies and here and there the furniture. The background is a simple plastered wall with a bird cage, a salt box and bellows hanging against it. On the left is a closet door painted a dull green.

Signed at the lower left, ED. FRÈRE, '58.

Height, 16 inches; width, 12½ inches.

No. 58

800—

LOUIS EUGÈNE BOUDIN

FRENCH

1824—1898

John F. Carroll

IN THE HARBOR

THIS is a view of the water front of the city of Antwerp before its recent improvement. From the foreground the broad river Scheldt, its surface broken by innumerable ripples, stretches away to the distance, where a low rank of trees forms the horizon. On the left is an irregular line of buildings broken by rounded masses of trees, and the river in front is busy with shipping of various sorts. The familiar spire of the great cathedral dominates the town and is a prominent object in the distance. The sky is nearly covered by rounded cloud forms.

Signed at the lower left, E. BOUDIN, ANVERS, '71.

Height, 16 inches; length, 26 inches.



No. 58. *In the Harbor.* By LOUIS EUGÈNE BOUDIN

No. 59

LUIGI LOIR

AUSTRIAN

Contemporary

275-

Dr Wm. Cornew

PARIS STREET SCENE

THIS is a familiar scene in Paris, showing the tower of St. Jacques as the central object of the composition. The sidewalks are covered with people, and private carriages with smart drivers dash along the roadway. In the foreground is a French family, evidently on pleasure bent, the husband and wife arm in arm and each of them leading a child.

Signed at the lower right, LOIR LUIGI.

Height, 12 $\frac{3}{4}$ inches; length, 16 inches.

No. 60

PAUL JEAN CLAYS

BELGIAN

1819—1900

190-

Horace Russell

MARINE W.C.

A LARGE Dutch yawl is sailing before the wind along a broad, quiet river. The mast and sails are in strong contrast against a summer sky filled with luminous clouds. Right and left of the yawl, and farther away, are other vessels of similar rig, and in the left foreground is a rowboat with two figures.

Signed at the lower right, VENTE P. J. CLAYS.

Height, 13 inches; length, 19 inches.

From the sale of the studio effects of the ARTIST.

No. 61

1,000 —

JOSÉ DOMINGO

Scott & Fowler

SPANISH

1843—

THE CABARET

STANDING astride a wooden bench, on which stands a delft wine jug, a cavalier in red doublet and breeches raises his right hand with a gesture of convivial welcome, while in his left he holds a tall glass half filled with white wine. The figure is partly relieved against a pier which supports a heavy wooden-timbered ceiling. On the left of the figure is a large wine-cask, and on the right a guitar player is seated near a window, while his companion holds the casement open to let in light and air.

Signed at the lower right, DOMINGO, PARIS, 1881.

Height, 25 inches; width, 18 inches.

300 —

No. 62

ANTONIO CASANOVA Y ESTORACH

G. W. B. Mitchell

SPANISH

THE MUSICIAN CARDINAL

A CARDINAL in red robes is seated in a gilded chair playing on a cello, attentively reading the score from an old music book which rests upon a gilded lectern nearby. The figure is seen down to the knees and is relieved against a mysterious gray background.

Signed at the upper left, ANTONIO CASANOVA Y ESTORACH, PARIS, 1896.

Height, 10½ inches; length, 14 inches.



No. 61. *The Cabaret.* By JOSÉ DOMINGO

No. 63

MILLE. ROSA BONHEUR

FRENCH

1822—1899

330—

MS Sue

THE HORSE

THIS is a study of a dapple-gray horse, seen nearly in profile to the left. He stands in a straw-littered stable, and, lighted from the left, is in relief against a rough plastered wall.

Signed at the upper right, ROSA BONHEUR.

Height, 12 inches; length, 15½ inches.

From the sale of the ARTIST's effects.

No. 64

ADOLF SCHREYER

GERMAN

1828—1899

725—

C. J. Baultm.

THE DESERT

THREE Arabs with their horses have halted in the midst of an arid, broken plain. Two of them have dismounted, and the three are apparently discussing the direction they are to follow on their journey. Low, rugged elevations form the horizon under a deep-toned sky partly covered by cloud forms.

Signed at the lower right, S

Height, 10½ inches; length, 14 inches.

1075

No. 65

H. B. Smuck

JEAN LÉON GÉRÔME

FRENCH

1824—1904

THE SENTINEL AT THE SULTAN'S TOMB

A CURIOUSLY painted and gilded sarcophagus stands upon a carpeted floor in a mosquelike interior hung with multicolored flags. Richly embroidered and decorated banners on tall shafts surmounted by various gilded devices are ranged around the sarcophagus. In front of it two figures are prostrating themselves, touching their foreheads to the ground. On the right a half-naked pilgrim devoutly kisses the end of one of the banners, and on the left, in the foreground, a sheik, in rich salmon-colored burnous, stands in an attitude of devout attention.

PARIS, September 7th, 1895.
65 Boulevard de Clichy.

DEAR SIR:

I have heard that you have bought my picture "Tidi-Abder-Rhamon's Tomb" and I beg to send you a few lines to explain the subject.

At the death of a holy musulman his fellows in religion build a little monument over the tomb, which is generally ornamented with flags and covered with draperies; these draperies are generally precious, often bearing inscriptions taken out of the Koran and written in the configues types.

The ornamentation of the monument is in carved and painted wood; on the top are little domes.

The musulman women (who they say have no soul) are not allowed to enter the Mosque but are authorized to visit the tombs of the saints, where you very often meet them, specially on certain days. From the decision of a Council at the majority of one, the Christian women are declared to have a soul and are given the right to enter Churches and Temples.

The subject of your picture is: A father with his two children has come to perform his devotion, on the right a Santon (that is, a religious lunatic) kisses a flag. Very often the believer after the prayer and before leaving the church kisses the holy cloth.

Please believe me, Dear Sir,

Truly yours,

Signed: J. L. GÉRÔME.

I forgot to tell that this tomb is situated very near the town of Algiers.

Signed at the right, J. L. GÉRÔME.

Height, 26½ inches; width, 22 inches.

B Vol G u x x x



No. 65. *The Sentinel at the Sultan's Tomb*
By JEAN LÉON GÉROME



No. 66

JULES ADOLPHE BRETON

FRENCH

1827—

775—

A. H. Scribner

RETURNING HOME

THE motive for this picture was found in Northern France near the country home of the painter. It shows a fertile farming country with cornfields and shocks of grain and stacks of straw. Across a harvest field near the foreground a peasant man and woman are walking, the man carrying a scythe and the woman a heavy basket. In the distance farm buildings, clumps of trees and a church tower form the sky-line against a sunset in which the sun shows as a luminous red disk near the horizon.

Signed at the lower left, JULES BRETON.

Height, 11½ inches; length, 17 inches.

From the ARTIST.

Tedeseo u x x x

No. 67

THÉODORE ROUSSEAU

FRENCH

1812—1867

275—

D.B. Samuels

SUNSET

B.V.C. #20380

STRETCHING across the foreground, which is in deep shadow, is a rough pasture with large trees growing here and there, the principal clump overhanging a small pool of water underneath a rounded hill. The trees on the right and the hill on the left form an irregular silhouette against a brilliant sunset sky.

Signed at the lower left, TH. ROUSSEAU.

Height, 11½ inches; length, 18 inches.

From the AMERICAN ART ASSOCIATION'S Sale, 1895.

No. 68

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

1809—1876

325—

Rev. G.W. Eccles

FLOWERS

A LARGE bunch of richly colored flowers of various sorts almost fills the picture. They are in a strong light and in contrast against a background which suggests heavy foliage, with sky in the upper right of the composition.

Signed at the lower right, N. DIAZ.

at-5xx

Height, 14 inches; width, 9½ inches.

No. 69

MARTIN RICO

SPANISH

1850—

650—

C. W. Wolf.

A BRIDGE, AT VENICE

NEAR the foreground a slender bridge, with wrought-iron railing, crosses a narrow canal in which various Venetian boats are floating. On either side rise against the simple blue sky the façades of various houses with characteristic balconies and windows.

Signed at the lower right, Rico.

Height, 14 inches; width, 9 inches.

No. 70

ANTONIO CASANOVA Y ESTORACH

SPANISH

260—

E. Frankel.

TESTING THE WINE

AN old monk, dressed in rough, white garments, is standing at the foot of a short flight of steps which lead into the wine cellar, and, raising a freshly opened bottle of some choice vintage, examines the color of the wine in the strong light. The figure is seen to just below the waist and the head is turned away from the spectator in *profil perdu*.

Height, 12 $\frac{3}{4}$ inches; width, 7 $\frac{3}{4}$ inches.

From the sale of the ARTIST'S effects.

110 —
No. 71

PAUL JEAN CLAYS

G. C. Heimerdinger
BELGIAN

1819—1900

A DUTCH FISHING BOAT *W.C.* —

THIS is a study of a characteristic fishing boat common in the North Sea and in the waterways of Holland and Belgium. She is sailing directly across the river, or, rather, drifting, for the wind is very light and her colored sails hang in heavy folds. Beyond the boat is a suggestion of a low shore with various buildings and trees.

Signed at the lower right, P. J. CLAYS.

Height, 11 inches; width, 8½ inches.

From the sale of the ARTIST'S studio effects.

No. 72

560 —
JEAN JACQUES HENNER

H. W. Guller
FRENCH

1829—1905

HEAD

THIS is the head of a young girl seen in profile, strongly lighted from the upper left, the flesh in vivid relief against a mass of auburn hair which falls from her head on either side, and a piece of blue drapery which is thrown over her shoulders.

Signed at the left, J. J. HENNER.

Height, 8½ inches; width, 6 inches.

From the ARTIST.

No. 73

FRANZ VON DEFREGGER

GERMAN

1835—

290—

Emile Frankel.

HEAD

THIS is the head and shoulders of a robust German peasant girl. She wears a loose brown jacket with a falling lace collar, and on her head a narrow-brimmed felt hat ornamented with a bunch of wild flowers. The head, which is seen nearly in full face, and lighted from the upper left, is relieved against a smooth gray background.

Signed at the lower left, DEFREGGER.

Height, 8½ inches; width, 6 inches.

No. 74

GUSTAVE JEAN JACQUET

FRENCH

Contemporary

400—

W. Edwin Thorpe

MEDITATION

THIS is the head and shoulders of a fair-haired maiden. She is seen nearly in full face, with the head slightly lowered and the eyes cast down. She wears a blue ribbon in her hair, a black one around her throat, and a pink silk mantle thrown over a blue bodice, trimmed with a pink ribbon.

Signed at the lower left, G. JACQUET.

Height, 12½ inches; width, 9½ inches.

From the ARTIST.

No. 75

375—

FRANÇOIS FLAMENG

FRENCH

1859—

John F. Carroll

INFORMATION

A MOUNTED soldier of the time of Napoleon, who has penetrated far into the Alps, halts for a moment in a meadow where a peasant is engaged in watching his sheep. From him the soldier attempts to gain information as to the road or the enemy's movements, and the peasant emphasizes his language with a gesture of his right hand while he imperturbably smokes a long pipe. Beyond the group, across a small lake, is a view of arid foothills and serrated snow-peaks, and in the sky, glowing with late afternoon light, is the crescent of the new moon.

Signed at the lower right, FRANÇOIS FLAMENG.

Height, 11 inches; width, 8 inches.



No. 75. *Information.* By FRANCOIS FLAMENG



No. 76

JEAN BÉRAUD

FRENCH

1849—

RUE DE LA PAIX

Thos. F. Manning

THIS is a study of the Rue de la Paix in Paris, near the Avenue de l'Opéra. On the left are well-known shop fronts, with a hurrying crowd of Parisians on the sidewalks. In the foreground is a private brougham with a dressmaker's boy and maid placing large pasteboard boxes in the carriage, while the fair purchaser waits near at hand.

Signed at the lower right, JEAN BÉRAUD.

Height, 14 inches; length, 21 inches.

From the ARTIST.

No. 77

225-

EUGÈNE LOUIS GABRIEL ISABEY

FRENCH

1804—1886

H. D. Babcock

MARINE

It is a breezy day in Holland and the bluff-bowed luggers are wallowing along in the rough waters of a broad canal. On the right is a green slope washed by the waves, where stands a windmill with spread sails, and beyond it a half-finished ship. The sky is covered with rolling luminous clouds, suggesting a gusty day.

Signed at the lower left, E. I., '65.

Height, 8 inches; length, 12½ inches.

No. 78

325-

FÉLIX ZIEM

FRENCH

1821—

G. C. Heymürdinger

THE GRAND CANAL

THIS is a view at the entrance of the Grand Canal looking out toward the Church of the Salute, the dome of which rises high against a sunrise sky. The warm light from the sun sparkles on the water beyond the palaces on the left and glows on the façades along the canal on the right. A single gondola floats on the water in the foreground.

Signed at the lower left, ZIEM.

Height, 10 inches; length, 13½ inches.

From the ARTIST.

No. 79

260— JOHN M. SWAN, A.R.A.

Springer

ENGLISH
Contemporary

LIONESS AND FOXHOUND

A HUGE, tawny lioness and a young foxhound are lying close together on the floor of a cage. They are apparently playmates, for there is a large ball lying near the paws of the lioness. The background is a gray wooden partition.

Signed at the middle right, J. M. SWAN, 1882.

Height, 6½ inches; length, 11 inches.

No. 80

775—

LÉON AUGUSTIN LHERMITTE

A Touch of Love

FRENCH
1863—

THE POND (*pastel*)

ESK

IN the foreground a laborer is fishing in a small pond. Toward the right the water is almost covered by reed and sedge. Beyond the pond, seen through a rank of trees in autumn foliage, is a pleasant landscape with country residences and, farther away, a high wooded hill.

Signed at the lower left, LHERMITTE.

Height, 17½ inches; width, 13 inches.

No. 81

2250 —

JEAN CHARLES CAZIN

FRENCH

1840—1891

Mrs Woerishoffel

THE BROOK

*MK 8574
" 8408.*

Oct 12/98 uxx

A NARROW stream, flowing between low, grassy banks, leads from the right foreground diagonally to the left until it disappears under a rustic bridge. On the left is a deeply rutted road. Beyond the path which leads over the bridge, along which a single figure of a peasant woman is walking, is a grove of slender trees rising out of the picture. Between the trunks, and to the left, above a red-roofed cottage, is a sky covered with luminous clouds.

Signed at the lower left, J. C. CAZIN.

Height, 16 inches; width, 12 inches.



No. 81. *The Brook.* By JEAN CHARLES CAZIN

No. 82

JOSEPH COOMANS

BELGIAN

1816—1891

—150—

L. A. Lanthier.

FISHING

A CLASSICAL maiden, draped in a tunic which has fallen off her left shoulder and is raised high upon her thighs, is perched upon a rock overhanging a swiftly flowing streamlet, holding in her extended hand a small bamboo fishing rod, allowing the float to drift down the stream. Near her stands a small girl holding in front of her a net already partly filled with fish. Behind the group and extending out of the picture is an enormous tree with gnarled and scarred trunk and shattered branches relieved against the green of a distant wood.

Signed at the lower left, JOSEPH COOMANS, 1865.

No. 83

2150—
G. Burnett. Agent.
ALBERTO PASINI

ITALIAN
1826—1899

*Moh. P. 1886
G. Manheim
as xx
C. Ed. M*

MARKET SCENE AT CONSTANTINOPLE

IN an open place in front of a large mosque in Stamboul is assembled a motley gathering of men and women in rich costumes, partly in the shadow of two large trees and partly in the brilliant sunshine which illuminates the scene. Various natives are vending fruit and other wares, and on the extreme right of the group is a curious old-fashioned coach with a single horse. The sky is covered with a delicate mist and various birds flutter above the trees and perch upon the mosque.

Signed at the lower right, A. PASINI, 1869.

Height, 15 inches; length, 26 inches.



No. 83. *Market Scene at Constantinople.* By ALBERTO PASINI

No. 84

EUGÈNE JETTEL

AUSTRIAN

1850—1901

300+

Wa Read

RETURNING

ON the right a farmer mounted on a white horse, and leading a brown one, is proceeding along a well-travelled road which leads out of the foreground, bordered on either side by cultivated fields. On the left is a small farmhouse with thatched sheds and hovels, and to the right of it is a larger establishment with a large thatched barn. In the foreground a few ducks waddle toward a small pool of water at the roadside.

Signed at the lower left, EUGÈNE JETTEL, PARIS, '92.

Height, 17 inches; length, 24 inches.

1450—

No. 85

Orbula

MARTIN RICO

SPANISH

1850—

RIO SANTA MARINA

THIS is a study of one of the famous canals in Venice. On the right the ornate façade of a palace rises in a row of buildings which extends in perspective to the distance, and the opposite buildings rise out of the picture on the left. In the middle distance the canal is crossed by a slender bridge over which foot passengers are hurrying. A number of gondolas and other boats, some with occupants and some without, float on the quiet surface of the water.

Signed at the lower left, Rico.

Height, 28½ inches; width, 18 inches.



No. 85. *Rio Santa Marina.* By MARTIN RICO

No. 86

210—

HENRY MOSLER, A.N.A.

AMERICAN

1841—

E Ellinger

RETURNING HOME

THIS is a study of a peasant girl bearing on her shoulders a large brass milk can. She is walking across an orchard which is vividly illuminated by strong sunshine, striking upon the figure from the upper right and casting deep shadows upon the rich grass. In the right, beyond the figure, are the roofs and gables of a village, partly in light and partly in shadow.

Signed at the lower right, HENRY MOSLER.

Height, 23½ inches; width, 17 inches.

No. 87

FREDERICK W. KOST, A.N.A.

320—

AMERICAN

1861—

A A Healy

NIGHT

A SLUGGISH stream extends across the foreground and reflects the stems of tall trees, the forms of two men near a fire on the bank, and a long, low thatched building beyond. The feathery crests of the trees extend out of the picture at the top, and the sky suggests the approach of dawn.

Signed at the lower left, FRED. W. KOST.

Height, 20 inches; length, 24 inches.

From the ARTIST.

No. 88

3600 -

MARIE DIETERLE

DB Dula

FRENCH

Contemporary

LANDSCAPE AND CATTLE

A HERD of spotted cattle is strolling about in a marshy pasture, some of them already in a shallow pool of water which partly covers the foreground. Beyond the cattle, on the right, is a broad expanse of meadow, dotted here and there with feeding animals, and on the left two clumps of trees rise against the sky, which is covered with light, drifting clouds.

Signed at the lower left, MARIE DIETERLE.

Height, 24 inches; length, 29½ inches.



No. 88. *Landscape and Cattle.* By MARIE DIETERLE



No. 89

JULES WORMS

FRENCH

1837—

1000—

H. D. Babcock

THE SPANISH FORTUNE TELLER

IN the patio of a Spanish inn a merry company of young men and women are gathered after a convivial meal. A gypsy fortune teller, dressed in a figured costume, has approached the group and is telling the fortune of one of the maidens. On the left a small boy, dressed in toreador costume, is anxiously smoking a cigarette and watching a number of pigeons which are seeking their food on the ground nearby. A straggling fig tree grows in the courtyard and its broad leaves are contrasted with the sunlit building beyond, and a small patch of blue sky is seen in the upper right of the picture.

Signed at the lower left, J. WORMS.

Height, 23 inches; length, 31 inches.

From the MARY JANE MORGAN Sale, 1886. No 175 m x s x

C. B. Alexander

B. V. & Co.
1544 N. Y.

325—
No. 90

FREDERIK HENDRIK KAEMMERER

S. G. Payne
FRENCH

1839—1892

FISHING

A YOUNG man and a young woman, seated on the edge of a grassy bank overhanging a broad river, are enjoying a day's fishing. He holds the pole while she, leaning on both arms, watches the sport attentively. In the foreground a pike and various other fish, together with the fish basket and bait box, are scattered on the grass. Beyond the figures, the drooping branches of a willow screen the larger part of the river from view. The figures are dressed in late eighteenth century costumes.

Signed at the lower right, F. H. KAEMMERER.

Height, 21½ inches; length, 31½ inches.



No. 91

LOUIS EUGÈNE BOUDIN

FRENCH

1824—1898

610.—

AcVose

ON THE SHORE

FROM the left foreground a shelving beach sweeps away in a double curve to the distance where a low headland extends into the sea. The waves toss and tumble upon the sand, and overhead a violent windstorm, bringing rain in heavy showers, sweeps across the sky. A few sailing craft struggle with the wind. In the distance on the right along the seashore are suggestions of a wooden wharf and various figures.

Signed at the lower right, E. BOUDIN, '95. DEAUVILLE.

Height, 25½ inches; length, 36 inches.

From the sale of the ARTIST'S studio effects.

allard

No. 92

580 —

GUSTAVE COURBET

FRENCH

Springer

1819—1878

THE SURF

A TUMBLING sea, breaking into many lines of wave crests, extends across the picture. The sea is apparently dashing upon a steep shore, for the masses of foam in the foreground suggest that the water meets with abrupt resistance. The sky is covered with a mass of drifting storm clouds against which the distant wave crests form the horizon line.

Signed at the lower right, COURBET.

Height, 25½ inches; length, 32 inches.



No. 92. *The Surf.* By GUSTAVE COURBET

No. 93

CARL WÜNNENBERG

GERMAN

1850—

210—

L. H. Crall.

THE PEACE OFFERING

A DARK-HAIRED maiden, dressed in a white tunic embroidered in gold, bears in either hand a flower-pot with an aster plant in full bloom. The figure is relieved against a gold background, bearing a geometric design, and behind the head is a gilded halo.

Signed at the lower right, C. WÜNNENBERG.

Height, 35½ inches; width, 20½ inches.

From the ARTIST.

No. 94

HENRI LEROLLE

FRENCH

Contemporary

525—

W. W. Fuller

A FRENCH VILLAGE

ON the left a row of stone cottages, covered with rough thatch and partly overgrown by creepers, extends away in perspective until it meets the edge of a wood. On the right side, in the foreground, stand two figures of peasant women gossiping, and on the right is the corner of a rough stone wall. The sunlight falls upon the scene from the upper right, casting luminous shadows on the walls of the cottages and across the dusty road.

Signed at the lower right, H. LEROLLE.

Height, 25 inches; length, 31½ inches.

1075-

No. 95

JULIEN DUPRÉ

W. W. Fuller

FRENCH

1851—

HARVEST

A NUMBER of peasants, chiefly women, are busily engaged in raking up the new-mown hay and loading it upon a large wagon. On the left a sturdy peasant woman raises a huge forkful, and on the right a companion is raking the hay into piles convenient for loading. The foreground is in shadow, and beyond is a strong passage of sunlight, across a meadow in which several haymakers are at work. A low ridge of wooded hills forms the horizon and the sky is filled with turbulent storm clouds.

Signed at the lower left, JULIEN DUPRÉ.

Height, 26½ inches; length, 39½ inches.

From the ARTIST.



No. 95. *Harvest.* By JULIEN DUPRÉ

No. 96

OTTO DE THOREN

DUTCH

1828—1889

250—

S. H. Levy.

RETURNING FROM HARVEST

IN the foreground a Hungarian farm wagon, drawn by two horses and led by a peasant in characteristic costume, is proceeding along a rough pasture on the shore of a broad river. In the wagon, seated on the straw, are a mother and child, and a young man. The horses have difficulty in drawing the load and one of the peasants is tugging at the wheel. In the distance behind the wagon is a second one similarly laden, and on the left is seen the broad expanse of a quiet river, with a low line of hills beyond, and overhead a luminous sunset sky.

Signed at the lower right, O. DE THOREN.

Height, 24 inches; length, 34 inches.

325-

No. 97

GEORGE INNESS, N.A.

Horace Russell

AMERICAN

1825—1894

THE LAST OF THE MOHICANS

IN the foreground an enormous tree, with a scarred and gnarled trunk and straggling and twisted branches, grows on the edge of a small ravine through which a brook flows. Underneath the tree an Indian and a hunter, who have just slain a deer, sit upon the grass, intent upon watching some object in the distance. The foreground is in shadow and the middle distance beyond is strongly illuminated by the sunlight. Here and there through the dense foliage are glimpses of the blue sky beyond.

Height, 25½ inches; length, 36 inches.

No. 98

FERDINAND HEILBUTH

GERMAN

1826—1889

200 —

J. Wasserman

SUMMER

IN the foreground three pleasure boats are moored to the grassy shore of a pleasant winding stream, and four young ladies in gay costumes are basking there in the sunlight. Beyond the group, and on the other side of the placid stream, is a large clump of trees, and farther away the river disappears in a mysterious distance, where a low line of hills forms the sky-line. The sunlight is modified by a thin stratum of mist, suggesting a scorching summer day.

Signed at the lower right, HEILBUTH.

Height, 22½ inches; length, 36 inches.

No. 99

1500 —

LÉON BAZILE PERRAULT

Thos. F. Manning

FRENCH
Contemporary

MATERNAL AFFECTION

A PEASANT mother, wearing a coarse, low-cut white chemise, a blue bodice and a dull mauve petticoat, is seated on a stone bench holding a small child on her knees, kissing his upturned face with maternal tenderness. The figures are of the size of life and relieved against a masonry background. On the right a grape vine grows against the wall, and the mother's knitting is lying on the stone seat beside her.

Signed at the lower left, L. PERRAULT, 1894.

Height, 39 inches; width, 32 inches.

From the ARTIST.



No. 99. *Maternal Affection.* By LÉON BAZILE PERRAULT

No. 100

LÉON BAZILE PERRAULT

FRENCH

Contemporary

550--

C. J. Carlton

THE GRAPE GATHERER

A PEASANT maiden, dressed in coarse and patched garments, is standing near a wall against which grows a grape vine with clusters of ripe fruit. With both hands raised she cuts a bunch from the vine, at the same time turning her gaze upon the spectator. Beyond her on the left, seen partly between the branches of the vine, is a glimpse of a wooded park or garden, and on the right, near the feet of the maiden, stands a basket already well filled with bunches of grapes.

Signed at the lower right, L. PERRAULT, 1893.

Height, 39½ inches; width, 25½ inches.

No. 101

475— AUGUSTE HAGBORG

GERMAN

Contemporary

W. J. Gilbert

HOME FROM HARVEST

A YOUNG peasant, in the coarse garments of his class, carrying over his shoulder a rude cradle for harvesting grain, is trudging along a sandy country road, accompanied by a maiden who bears over her shoulder a shock of wheat gleanings. Beyond the group is a simple landscape, showing on the left a gentle sloping pasture and on the right a tiny village. The ruddy sun is just setting in the distance and the sky is covered by small cloud forms.

Signed at the lower right, HAGBORG.

Height, 39¼ inches; width, 31½ inches.

From the ARTIST.



No. 101. *Home from Harvest.* By AUGUSTE HAGBORG

No. 102

JULES JOSEPH LEFEBVRE

FRENCH

1834—

425—
Chas D Marshall

THE FRUIT SELLER

A BARE-FOOTED Italian maiden, in characteristic dress, consisting of a white chemise with red half sleeves and bodice, a yellow petticoat, blue apron and headdress of white stuff, stands against a rough wall, her head upraised, engaged in knitting a striped red stocking. On the right is the opening of a fruit shop where fruit and vegetables are exposed for sale.

Signed at the lower left, JULES LEFEBVRE.

Height, 41 inches; width, 24 inches.

No. 103

1225—

P. MARCIUS SIMONS

FRENCH

Contemporary

Sand Heller.

THE CITY OF OPHIR

IN the distance, the golden city, with a multitude of domes, turrets and towers, shimmers in the strong sunlight against a sky partly covered by rapidly drifting kaleidoscopic-colored clouds. From the city gates a multitude of inhabitants pours down to the shores of a broad canal which flows from the right distance out of the picture. In the left of the foreground is a broad quay with a large crowd of people, and floating on the canal nearby are various craft with brilliant-colored sails, all filled with passengers.

Signed at the lower right, P. MARCIUS SIMONS.

Height, 34½ inches; length, 43½ inches.

From the ARTIST.



No. 103. *The City of Ophir.* By P. MARCIUS SIMONS

No. 104

WILLIAM M. CHASE, N.A.

220—

AMERICAN

1849—

L. A. Lauthier

CARMENCITA

THE full-length figure, about two-thirds life-size, of the famous Spanish dancer. Resting her weight on her left foot, and touching the floor with the toe of her right, she swings her body in profile, and, throwing back her head, raises both her arms, at the same time clicking the castanets. She is dressed in a sleeveless bodice and short, full petticoat, elaborately embroidered and trimmed with gold, and from her waist flutters a scarf of gold tissue. At her feet her admirers have thrown bunches of roses and a gold bracelet.

Signed at the lower right, WM. M. CHASE.

Height, 70 inches; width, 40 inches.

No. 105

410 —

PROFESSOR WILHELM KRAÿ

GERMAN

Contemporary

G. H. B. Mitchell

PSYCHE

THE full-length figure of the classical maiden, partly draped in a diaphanous mantle, sits half-crouching on the rocks at the seashore, resting her upraised head on her left hand. On her shoulders are butterfly wings with iridescent colors. The upper part of the figure is relieved against a warm-toned sky, and near the feet, which rest on jagged rocks, the sea breaks in masses of foam.

Signed at the lower left, W. KRAÿ.

Height, 44½ inches; width, 29½ inches.



No. 105. *Psyche*. By PROFESSOR WILHELM KRAY

No. 106

MAURICE LELOIR

FRENCH

1853—

400 —

L. A. Lanthier

THE HARVEST FESTIVAL

IN the foreground, floating on a placid stream, is a rowboat gayly decorated for the harvest festival. As a figurehead in the bow is a shock of wheat, with various farming implements, and bearing a stuffed cockerel perched between the tines of a wooden pitchfork. Along the gunwales are fastened garlands of flowers and leaves, and in the stern, under an embroidered canopy, with bunches of flowers on either side, the master, his wife and small child are seated on a couch covered with ripened wheat. Two rowers tug at the oars and four musicians are busily playing. Beyond the boat is a steep, grassy bank, with a large clump of pollard willows, and on the crest of the bank, against the sky, is seen a procession of laborers on their way to the festival. The costumes are all of the late eighteenth century.

Signed at the lower right, MAURICE LELOIR, 1882.

Height, 71 inches; length, 110 inches.

No. 107

1100—

JULES JOSEPH LEFEBVRE

FRENCH

Simon Uhlmann

1834—

PANDORA

THE slender, youthful figure of Pandora stands facing the spectator, holding with both her hands a small ivory box. From her right arm fluttering drapery sweeps over her shoulder and behind her head, above which is a six-pointed star sparkling in the murky atmosphere. A chaplet of gold laurel leaves surrounds the head. The maiden is walking on a rocky plain, suggesting a thin crust over underground fires, for steam mounts from various crevices, and a volcanic light accentuates the rocks and glows in the horizon.

Signed at the lower right, JULES LEFEBVRE.

Height, 52 inches; width, 25 inches.



No. 107. *Pandora.* By JULES LEFEBVRE

SECOND EVENING'S SALE

FRIDAY, FEBRUARY 16, 1906

AT MENDELSSOHN HALL

BEGINNING PROMPTLY AT 8.15 O'CLOCK

DRAWINGS

No. 108

JEAN FRANÇOIS MILLET

FRENCH

1814—1875

WRESTLERS

A PEN and ink sketch of two nude figures wrestling.

Signed at the lower right, J. F. M.

Height, 6 inches; width, $4\frac{3}{4}$ inches.

50-

J. M. Ogden.

No. 109

30 —

JEAN FRANÇOIS MILLET

Max E. Bernheimer

FRENCH

1814—1875

A FRENCH VILLA

AN outline in pencil of a small hamlet in a narrow valley.

Signed at the lower right, J. F. M.

Height, 3 inches; length, 4¾ inches.

LA MANCHE

A PENCIL sketch of two Channel vessels, with bellying sails, wallowing through a heavy sea.

Signed at the lower right, J. F. M.

Height, 2½ inches; length, 4 inches.

No. 110

Mlle. ROSA BONHEUR

FRENCH

1822—1899

55 —

Miss R. Perkins

THE HORSE FAIR

Two pencil sketches, probably early suggestions of the composition of the artist's famous picture, "The Horse Fair." In the upper sketch the composition is quite fully developed.

Signed at the lower right, ROSA B.

Height, 7 inches; length, 11 inches.

From the sale of the ARTIST'S studio effects.

No. 111

JOSEF ISRAELS

DUTCH

1824—

125—

Af Seligman

PENCIL DRAWING

A FULL-LENGTH figure of a Dutch peasant seated on a wooden bench with both hands resting on his knees, his head slightly inclined upon his chest and his eyes raised. He is in his shirt sleeves and wears a woollen cap with a broad visor.

Signed at the lower right, JOSEF ISRAELS.

Height, 11¼ inches; width, 6½ inches.

No. 112

WILLIAM ADOLPHE BOUGUEREAU

FRENCH

1825—1905

60—

J. Orme

FEMALE FIGURE

A STUDY in pencil and white chalk of a nude female figure, seated facing the spectator, with her left leg across her right and her right arm extended at full length across the left thigh. Her left arm is raised and her head is turned toward the right shoulder.

Signed at the lower right, Wm. BOUGUEREAU.

Height, 11½ inches; width, 6¾ inches.

No. 113

MLLE. ROSA BONHEUR

FRENCH

1822—1899

80 —
Miss R. Perkins
DRAWING

AN outline drawing of a rearing horse, with a rider, done in black crayon on charcoal paper. The animal and rider are seen in profile.

Signed at the lower right, ROSA B.

Height, 9½ inches; length, 12½ inches.

From the sale of the ARTIST'S studio effects.

No. 114

60 —
P. B. Morrae.
LOUIS EUGÈNE BOUDIN

FRENCH

1824—1898

SKETCHES

THESE two sketches, in one frame, are from motives found on the seashore. The upper one shows a rowboat full of passengers about to leave on a water excursion. The lower sketch shows two fishing boats, moored to a broad stone quay on which several figures are standing.

*Inscribed on the back: "Ces deux aquarelles sont du peintre, E. BOUDIN.
J. ALLARD."*

Height, 15 inches; width, 8 inches.

No. 115

LOUIS EUGÈNE BOUDIN

FRENCH

1824—1898

55—

A. A. Healy.

DORDRECHT

THIS is a sketch, partly in water color and partly in pencil, of the interesting old Dutch town seen from the river bank at Pappendrecht, opposite.

Signed at the lower right, E. BOUDIN, and inscribed at the lower left, DORDRECHT, '75.

Height, 8½ inches; length, 13 inches.

No. 116

JOHN BARTHOLD JONGKIND

DUTCH

1822—1891

50—

Morris Sloog.

A DUTCH CANAL

Black and White

THIS is a sketch of a broad canal near the town of Dordrecht in Holland. From the foreground, on the right, a broad foot-path sweeps to the right and then makes a turn to the left, following the bank of the canal, on which a large barge is floating. In the distance is visible the lofty spire of a church rising high above the surrounding trees.

Signed at the lower left, JONGKIND, DORDRECHT.

Height, 10 inches; length, 15 inches.

No. 117

350—

CHARLES ÉMILE JACQUE

FRENCH

1813—1894

J. M. Ogden
IDYL

Black and White

IN the foreground a sturdy shepherd marches along at the head of his flock of sheep, which are feeding over a pasture, clasping around the shoulders a young girl, who leans confidently against his chest. On the right of the group a black shepherd dog guards the flock, and, in the middle distance, a great clump of trees rises against the sky, while on the right there is a wide view over cultivated fields and meadows.

Signed at the lower left, CH. JACQUE.

Height, 15 inches; length, 20½ inches.

PASTELS AND WATER COLORS

No. 118

LOUIS EUGÈNE BOUDIN

FRENCH

1824—1898

65—
Mrs H.C. Rosenbaum.

SUNSET

THE sun is nearing the horizon, where a narrow band of clouds stretches across from right to left, and partly conceals the luminous disk. The glowing light, which touches a mass of cumuli higher in the sky, is reflected in the foreground on the tossing waves of the sea.

Signed at the lower right, E. B.

Height, 7½ inches; length, 10½ inches.

No. 119

65—

LOUIS EUGÈNE BOUDIN

1824—1898

FRENCH

Mrs H. B. Rosenbaum

AFTER THE STORM

Pastel

THIS is a sketch of a turbulent sky suggesting the aftermath of a storm. The torn and jagged clouds are strongly lighted by the glow of early sunset. In the foreground is a suggestion of an open sea.

Signed at the lower right, E. B.

Height, 7 inches; length, 10½ inches.

No. 120

275—

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

1807—1876

A. H. Scribner

LANDSCAPE

Water Color

AN open glade in the forest with gnarled trees on either side framing a sunlit vista beyond. The foreground is in shadow and is broken by a tiny stream which flows between low, grassy banks.

Signed at the lower right, N. D.

Height, 5½ inches; length, 8 inches.

No. 121

LOUIS ALEXANDRE LELOIR

140—

FRENCH

1843—1884

G. Jacobi

THE GUITAR PLAYER

Water Color

A YOUNG lady, dressed in ample Chinese robes, which are richly embroidered and trimmed, is seated on a Turkish rug holding with both hands a curious mandolin or guitar, with a long neck, on which she is playing with an ivory plectrum. Behind the figure is a Chinese screen ornamented by conventionalized forms of animals and marine monsters.

Signed at the lower right, LOUIS LELOIR, '72.

Height, 9½ inches; length, 13½ inches.

No. 122

LUDWIG PASSINI

100—

FRENCH

1832—1903

E. C. Fuller.

HEAD

Water Color

THIS is a study of the head and shoulders of a Venetian girl. The head is seen in three-quarters view to the left, the eyes slightly turned away from the spectator, and her brown hair is somewhat dishevelled. Around her neck she wears a red, black and white striped and plaid kerchief, knotted over a striped mauve bodice.

Signed at the upper left, LUDWIG PASSINI, VENEZIA.

Height, 10½ inches; width, 7 inches.

No. 123

160 —

CHARLES OLIVIER DE PENNE

E. Frankel

FRENCH

1831—1897

THE MEET

Water Color. Fan design

A LARGE party of ladies and gentlemen have assembled for a day's hunting in a large park or forest in France. On either side in the foreground are foxhounds, some of them in leash, some of them resting in the care of keepers, and in the middle distance are groups of ladies and gentlemen, all in hunting costume, with carriages containing visitors. Beyond this group is a broad *allée* stretching away to the distance between thick woods on either side.

Signed at the lower right, O. DE PENNE.

Height, 11 inches; length, 22 inches.

OIL PAINTINGS

150—

No. 124

HD Babcock

ANTONIO CASANOVA Y ESTORACH

SPANISH

TESTING THE WINE

Two jovial, old Franciscan monks are apparently engaged in drinking a companion's health, for one of them holds in his raised right hand a tumbler half full of wine, and seems to be uttering some friendly sentiment. The heads are in relief against a modified blue background.

Height, 4 inches; length, 4¼ inches.

From the CASANOVA Sale.

No. 125

CHARLES ÉMILE JACQUE

250—

FRENCH

1813—1894

Simon Ahlmann

HENS

A BLACK hen seeks for food in the straw upon which a white companion sits, apparently covering a setting of eggs.

Signed at the lower left, CH. JACQUE.

Height, 4¾ inches; width, 6 inches.

225—

GUSTAVE JEAN JACQUET

FRENCH

1846—

A.B. Meyer.

HEAD

THIS is a study of a young girl of ten summers or so, the head seen nearly in profile to the left and the eyes turned in the same direction. Her flowing brown hair is bound to the head by a slender ribbon, and a loose white drapery falls over both shoulders.

Signed at the lower right, G. JACQUET.

Height, 8½ inches; width, 6 inches.

240—

A.A. Rainey

ANTONIO CASANOVA Y ESTORACH

SPANISH

TWO MONKS AND A CARDINAL

THREE studies of ecclesiastical type framed together.

The left represents a monk, with a smile of pleasant anticipation on his face, filling a wine glass from a bottle.

The middle figure shows a discontented old Capuchin monk looking over his spectacles.

The figure on the right shows a jolly old cardinal reading an amusing book.

Signed on the backs, A. CASANOVA Y ESTORACH, 1897.

Height, 3½ inches; width, 2½ inches each.

No. 128

MLLE. ROSA BONHEUR

410+

FRENCH

1822—1899

Louis Baumburger

THE QUARRY

A LIVER and white setter dog has found a rabbit hiding under some low bushes, and rigidly crouches, pointing at the same time with his sensitive nose. Beyond the dog is a vista along the edge of a large forest to a mysterious distance.

Signed at the lower right, R. BONHEUR, 1859.

Height, 8½ inches; length, 10½ inches.

No. 129

FÉLIX ZIEM

275—

FRENCH

1821—

Adolf Neuburger

VENICE

THIS is a study of early morning effect along the Canal San Marco. The left foreground is a flat, level beach partly exposed by the receding tide, and fishermen are busy there with their nets. In the middle distance, on the right, are seen the façades of the Riva, and on the left a fishing vessel with colored sails is lazily floating on the placid canal. The sky is covered with a luminous mist, the light being concentrated near the middle of the picture.

Signed at the lower right, ZIEM.

Height, 8½ inches; length, 11 inches.

No. 130

700—

JEAN JACQUES HENNER

W. W. Fuller.

FRENCH

1829—1904

A HEAD

THIS is a study, in profile, of a maiden of classical type, with a wealth of brilliant auburn hair unbound and flowing in loose masses over either shoulder. The light falls from the upper left, accentuating the mass of hair, the face and the bust, and bringing them into strong contrast with the deep tones surrounding them.

Signed at the lower left, J. J. HENNER.

Height, 10 inches; width, 7 inches.

From the ARTIST.

No. 131

325—

FÉLIX ZIEM

FRENCH

1821—

R. B. Worrall.

NIGHT ON THE LAGOON

IN the foreground a gondola with a single oarsman is rapidly approaching the broad band of light where the full moon, breaking through the clouds, is reflected on the twinkling surface of the broad lagoon. A brilliant red light on the gunwale of the gondola comes out vividly against the dark mass. On the left, in the distance, is the Campanile and the mysterious forms of the adjacent buildings.

Signed at the lower left, ZIEM.

Height, 7 inches; length, 11 inches.

No. 132

ANTONIO CASANOVA Y ESTORACH

SPANISH

340—

R. N. Voorhies

THE CARDINAL AND THE MONK

A CARDINAL and a monk are seated opposite one another with a tea table between them, the former leaning back in an easy chair pouring liquor into a teacup, and the monk, watching the operation through his spectacles, pauses for a moment in the reading of his breviary. The figures are in relief against a grayish brown background.

Height, 8½ inches; length, 10½ inches.

From the CASANOVA Sale.

No. 133

I. H. J. T. FANTIN-LATOURE

FRENCH

1836—1905

600—

A. Booth Jones

*Allard
Fr. asxx*

FIGURE

A FULL-LENGTH female figure is seated on a rock apparently near a pool of water in which she is about to bathe. Surprised by the approach of someone, she turns her head away and hastily throws about her a piece of loosely flowing drapery.

Signed at the lower left, FANTIN.

Height, 9½ inches; width, 8 inches.

No. 134

620--

CHARLES ÉMILE JACQUE

AR Flower.

FRENCH

1813—1894

POULTRY

A GAMECOCK and several hens of different breeds are busy searching for food in the straw at the foot of a plastered wall. The sunlight strikes strongly upon the cock and a white hen in the foreground, casting luminous shadows on the yellow straw.

Signed at the lower right, CH. JACQUE.

Height, 5 inches; length, 8½ inches.

No. 135

1800--

JEAN CHARLES CAZIN

Andrew Friedman

FRENCH

1840—1900

BRITTANY LANDSCAPE

A RED-TILED, roughly plastered cottage, with a few small out-buildings and a neighboring straw stack, form a prominent group in the broad expanse of a farming country where no other habitation is visible. From the left foreground a sandy path winds away to the right. The sun, which is nearing the horizon, shines through a soft mist which covers the sky.

Signed at the lower right, J. C. CAZIN.

Height, 5 inches; length, 8½ inches.

From the ARTIST.

axv^x mkt 137



No. 136

JACOB MARIS

400—

DUTCH

1838—1899

Geo D Benjamin

ON THE ZUYDER ZEE

AN old walled town with turreted gates stands near the shores of a wide bay or inlet, and near the water gate, which is the principal object in the composition, two fishing boats are moored. The moon is near the zenith and is reflected in a broad band of light on the rippling water. In the foreground two figures are walking along the beach toward the town.

Signed at the lower left, J. H. MARIS.

Height, 5 inches; length, 8 inches.

No. 137

1500—

JEAN CHARLES CAZIN

W. A. Clark.

FRENCH

1840—1900

LANDSCAPE

A GRASS-COVERED meadow extends across the foreground, and in the middle distance are several haystacks and a large, rounded tree standing on the crest of a slope, which apparently descends to the edge of the forest beyond. The light in the sky is concentrated on a large cloud form in the upper right of the picture.

Signed at the lower left, J. C. CAZIN.

Height, 5 inches; length, 8½ inches.

From the ARTIST.

No. 138

475—

JEAN JACQUES HENNER

Andrew Friedman

FRENCH

1829—1905

MIDSUMMER

A SEMICIRCULAR ivory panel, on which the artist has painted the full-length reclining figure of a nude female in full sunlight. She lies upon her right side, her head resting on her hands against a low bank, and her left leg, extended at full length, crossing the right one. Above her, and a little to the right, a simple blue sky shows between clumps of trees.

This little composition was painted for the middle panel in a displayed painted fan.

Signed at the lower left, J. J. HENNER.

Height, 4 inches; length, 8 inches.

No. 139

JEHAN GEORGES VIBERT

400—

FRENCH

1840—1902

A. Gooden from

THE ARTIST CARDINAL

AN old cardinal in full robes, wearing a red velvet hat, à la *Rembrandt*, is painting on a large canvas which stands on an easel in the left of the picture. He holds his palette, brushes and maul-stick in quite a professional manner, and is apparently not altogether an amateur.

Signed at the lower right, J. G. VIBERT.

Height, 10 inches; width, 7½ inches.

From the ARTIST.

No. 140

LOUIS EUGÈNE BOUDIN

160—

FRENCH

1824—1898

Mrs M. Rose

BRITTANY INTERIOR

IN a cottage interior are two peasant women in characteristic costumes, one of them seated at a curious spinning wheel, the other holding in her lap a young child. In the background are suggestions of heavy pieces of furniture, and in the foreground two hens are seeking food on the floor.

Signed at the lower right, E. B.

Height, 8¼ inches; length, 10¼ inches.

No. 141

160—

HENRY MOSLER, A.N.A.

E. Heller.

AMERICAN

1841—

THE FAGGOT GATHERER

IN the foreground, toiling down a steep hillside, is a peasant woman bearing on her back a heavy burden of large faggots. The figure is in shadow against a background of trees and underbrush strongly illuminated by sunshine.

Signed at the lower left, HENRY MOSLER, '99.

Height, 12 inches; width, 9 inches.

No. 142

425—

JULES WORMS

R. N. Voorhis

FRENCH

1832—

Á DIOS

A SPANISH guitarist, in fancy dress, stands beneath the barred window of his lady love, with whom he is earnestly conversing. Beyond the musician is a narrow passage-way or alley bridged over by a room.

Inscribed at the lower left: A MON AMI SCHENCK. J. WORMS.

Height, 16 inches; width, 6½ inches.

No. 143

THEOPHIL H. DE BOCK

DUTCH

1850—1904

45—

J. Oehme

LANDSCAPE

BEYOND a grassy meadow in the foreground rises a great ledge of rocks, at the foot of which several figures are assembled. On the right of the rock is a dense forest, and slender trees straggle up the slope to the summit of the elevation. Large cumulus clouds float across the sky.

Signed at the lower right, BOCK.

Height, 10½ inches; length, 17 inches.

No. 144

PAUL JEAN CLAYS

BELGIAN

1819—1900

375—

L. Harbinger.

BOATS LEAVING OSTEND

THIS is a study of the shallow North Sea near the Belgian coast while it is lashed by a heavy storm from the southwest. In the left foreground two vessels are struggling with the waves, and on the right two fishing boats are tossing in the rollers. In the horizon, where the storm clouds cast an immense shadow on the water, are various fishing craft and a single steamer.

Inscribed at the lower left, VENTE P. J. CLAYS.

Height, 10¼ inches; length, 19½ inches.

250—

No. 145

E. C. Fuller.

FREDERIK HENDRIK KAEMMERER

FRENCH

1839—1892

AFTER THE BALL

A YOUNG lady, evidently exhausted after her appearance at a fancy-dress ball, has thrown herself carelessly upon the cushions of a divan behind a table on which is a large jardinière filled with roses. Her head is thrown back and her dishevelled hair is spread out upon the cushions on either side. She is dressed in blue satin, and in the right foreground a mask of the same color is thrown on the floor.

Signed at the lower left, F. H. KAEMMERER.

Height, 16 inches; width, 10½ inches.

No. 146

450—

PAUL LOUIS GROLLERON

Max E. Bernheim.

FRENCH

1848—1901

THE SKIRMISH

A FEW French infantrymen, accompanied by a bugler and commanded by an officer, are skirmishing along under a high wall. Those on the left have found the enemy and are actively firing. One soldier lies dead, another has received a staggering wound, and the officer, perched on a ladder, is looking over the wall.

Signed at the lower left, P. GROLLERON.

Height, 13 inches; length, 16 inches.

No. 147

JOSEPH MORTIMER LICHTENAUER

200—

AMERICAN

1876—

A. Brommer.

HEAD

A LIFE-SIZE study of the head and shoulders of a fair-haired young girl, seen in profile to the right. Around her shoulders is a green mantle knotted in front. The background is a simple tone of light gray.

Signed at the upper right, LICHTENAUER.

Height, 17½ inches; width, 14 inches.

No. 148

AUGUSTE TOULMOUCHE

220—

FRENCH

1829—1890

Simon Uhlman

LOVE'S TOKEN

A SMALL decorated vase, filled with white lilacs, stands on a table in the foreground, and over it bends a dark-haired young maiden dressed in a robe of red velvet trimmed with gray fur. The background is a panelled room with gilt decoration, and behind the figure is a bronze bust on a square pedestal.

Signed at the lower right, A. TOULMOUCHE, '67.

Height, 19 inches; width, 15 inches.

No. 149

550—

ANTOINE VOLLON

Tooth Form.

FRENCH

1833—1900

STILL LIFE

A GOLDEN salver filled with apricots, a porcelain bowl ornamented with green, a mandolin, a gold ewer and drinking cup, with a few roses and other objects, are assembled on a green-fringed cloth spread upon a buhl table. In the background is the suggestion of a panelled room and a rich, heavy red curtain.

Signed at the lower left, A. VOLLON.

Height, 12½ inches; length, 16 inches.

250—

No. 150

E. C. Fuller.

ANTONIO CASANOVA Y ESTORACH

SPANISH

THE GOURMAND

A ROTUND and jovial Franciscan monk is enjoying hugely a plate of field strawberries, and, about to raise a spoonful to his lips, is smiling in anticipation of the feast. The head is nearly life-size and is in strong light from the upper left.

Signed at the upper left, ANTON¹⁰ CASANOVA Y ESTORACH, PARIS, 1888.

Height, 16½ inches; width, 12½ inches.

No. 151

JEAN LÉON GÉRÔME

FRENCH

1824—1904

925—

Andrew Friedman.

THE CARAVAN

IN the foreground is an Arab, in a white burnous, mounted on a donkey accompanied by a foal. He is proceeding briskly along the sandy shore of a bay which extends partly across the picture from the right to the left. Following the Arab, at some distance away, is a large herd of goats under the care of a goatherd, and still farther behind a long caravan of many camels, some with riders and some without. In the distance a range of rocky summits, with arid foothills, rises against the simple blue sky.

Signed at the lower left, J. L. GÉRÔME.

Height, $10\frac{1}{4}$ inches; length, 14 inches.

No. 152

PAUL JEAN CLAYS

BELGIAN

1819—1900

410—

Louis Bamberger.

ALONG THE QUAY

Two large Dutch yawls, with colored sails, are drifting in a light wind along near a populous quay of a large town, and form the chief figure of the composition. In the foreground on the left of the vessels is a rowboat, with two figures, and beyond, seen down the broad river or inlet, is a mass of shipping extending to the distant horizon.

Inscribed at the lower left, VENTE P. J. CLAYS.

Height, 13 inches; length, $14\frac{1}{2}$ inches.

700—

No. 153

ALPHONSE MARIE DE NEUVILLE

FRENCH

1836—1885

Julius Orkme.

THE SENTINEL

A HUSSAR, in silver trimmed képi and jacket, full red trousers with leather extensions, is standing in profile, his left hand on his hip above his sword guard, and his right hand by his side holding a cigarette. The head is in three-quarters view, the eyes turned toward the spectator, and the figure is in relief against a rough-plastered wall, suggesting the façade of a building.

Signed at the lower right, A. DE NEUVILLE, 1878.

Height, 12 inches; width, 8 inches.



No. 153. *The Sentinel.* By ALPHONSE MARIE DE NEUVILLE

No. 154

JEAN JACQUES HENNER

FRENCH

1829—1905

700—

Chas A. Schenck

HEAD

THE head of a young girl, about half life-size, with a mass of loosely flowing auburn hair. The face is seen in profile to the left, the head slightly lowered and the eyes raised. A fold of red drapery crosses the left shoulder.

Signed at the lower left, J. J. HENNER.

Height, 10½ inches; width, 8½ inches.

No. 155

ANTONIO CASANOVA Y ESTORACH

SPANISH

460—

RA Rainey

A GOOD STORY

A MONK, who has been taking tea with a cardinal, is amusing his host with a good story, which he whispers in his ear, concealing behind him at the moment his breviary, which he holds in his left hand. The two heads are close together over a mahogany table, with ormolu mounts, on which is spread a rich and delicate tea service.

Signed at the upper right, ANTONIO CASANOVA Y ESTORACH, PARIS, 1895.

Height, 13 inches; length, 16 inches.

No. 156

JEHAN GEORGES VIBERT

FRENCH

1840—1902

THE CARDINAL

A South gms

Sp. m xxx

THIS is a study of an old cardinal in red robes and biretta. His shoulders are in profile and his head in three-quarters view to the left, his eyes turned toward the spectator. The expression on his face denotes that he is listening to an agreeable story.

Signed at the lower left, J. G. VIBERT.

Height, 10½ inches; width, 8½ inches.

No. 157

I. H. J. T. FANTIN-LATOURE

FRENCH

1836—1905

CARNATIONS

A BUNCH of carnations of a variety of colors stands in an ordinary glass tumbler full of water. The flowers are in a strong but diffused light and are relieved against a mysterious gray background.

Signed at the lower left, FANTIN.

Height, 11½ inches; width, 10½ inches.

No. 158

JEAN JACQUES HENNER

FRENCH

1829—1905

525—

L. H. Crall

ASLEEP

A NUDE female figure is reclining in the foreground near a small oval-shaped pool. She lies on her left side and her back is turned toward the spectator. The flesh is in a strong effect of light and shade and the head and upper part of the body are relieved against the dark mass of a clump of trees beyond. In the upper right of the picture is an area of simple blue sky which is reflected in the pool below.

Signed at the lower left, J. J. HENNER.

Height, 8½ inches; length, 10½ inches.

1450.
No. 159

JEAN JACQUES HENNER

A.R. Flower.
FRENCH

1829—1905

ANDROMEDA

THE nude figure of the unfortunate maiden is seen full length and in profile, her arms upraised, her head thrown back and her auburn hair floating in the breeze. Her right leg is bent and she rests her weight on the left. The figure is in relief against the sombre mass of a lofty cliff, beyond which, on the right, is a suggestion of the sea.

Signed at the lower right, J. J. HENNER.

Height, 13½ inches; width, 8 inches.



No. 159. *Andromeda.* By JEAN JACQUES HENNER

No. 160

CHARLES FRANÇOIS DAUBIGNY

370—

FRENCH

1817—1878

P. B. Worrall.

A COUNTRY ROAD

A BROAD, well-travelled road leads from the foreground to the middle distance around and beneath a large clump of lofty trees in full summer foliage. On the left is a suggestion of a grassy bank with a fence surrounding a park or a garden.

Signed at the lower right, DAUBIGNY.

Height, 10½ inches; width, 8 inches.

No. 161

ANTOINE VOLLON

425—

FRENCH

1833—1900

A. Gouth Jones

STILL LIFE

A COPPER jug and a brass kettle are placed on an upturned tub. Nearby stands a green glazed jar, and in front of it is a plate with a long-handled ladle and four eggs. On the floor opposite the plate are onions and mussels scattered about.

Signed at the lower right, A. VOLLON.

Height, 10 inches; length, 13½ inches.

975-

No. 162

ADOLF SCHREYER

GERMAN

1828—1899

A. Goethel

A MOORISH HORSEMAN

A MOOR, mounted on a brown pony, his gun slung across his back, is fording a rocky stream, and driving, at the same time with him, a white pack horse which is straggling along under a load. Across the stream is a bluff partly overgrown with bushes, and to the left a gently sloping tract of land leading off to the extreme distance. The sky is covered with gray clouds and the landscape is in full sunlight effect.

Signed at the lower right, S

Height, 10½ inches; length, 13½ inches.



No. 162. *A Moorish Horseman.* By ADOLF SCHREYER



No. 163

ADOLF SCHREYER

GERMAN

1828—1899

550—

Springer

ARABIAN HORSEMAN

IN the foreground is a rough pony bearing a pack and accompanied by a peasant dressed in coarse garments. Beyond the group is a rude stone hovel at the foot of a steep and rocky range of hills where other habitations are scattered over the slope. The sunlight falls upon the scene from the left and a few luminous clouds float in the upper part of the simple sky.

Signed at the lower right, S

Height, 10½ inches; length, 13½ inches.



600—

No. 164

J.B. Mabon.

ÉMILE VAN MARCKE

FRENCH

1827—1890

CATTLE

THIS is a study of two cows, the one on the right seen in full face, the other in three-quarters view from behind. They are in a diffused sunlight and in relief against a grassy meadow beyond.

*Brandes Sale
ms x 12*

Signed at the lower left, EM. VAN MARCKE.

in red

Height, 10 inches; length, 14 inches.

No. 165

JEHAN GEORGES VIBERT

975-

FRENCH

1840—1902

A Good friend

A NEW SUBJECT

A CARDINAL, who is making a visit to the house of a wealthy friend, examines, while he is waiting, a wall decoration suggestive of an amorous incident in song or story. In front of the cardinal, who stands with his back to the spectator, holding his folded biretta in his hands, which are clasped behind him, is a low green sofa, on which the hat and lace mantle of a lady are carelessly thrown.

Signed at the lower right, J. G. VIBERT.

Height, 15 inches; width, 11½ inches.

From the ARTIST.

1000 -

No. 166

Mlle. ROSA BONHEUR

AR Flower.

FRENCH

1822—1899

ROAMING

Draw sketchy, but nice in color.

A YOUNG buck wandering through the forest has halted a moment, startled by some noise, and stands with head upraised looking eagerly to the right. Near him is the rough trunk of a large tree and beyond him a scattered growth of trees and underbrush.

Signed at the lower left, ROSA BONHEUR, 1875.

Height, 14 inches; width, 10½ inches.



No. 166. *Roaming.* By M^{lle}. ROSA BONHEUR



No. 167

1.050

J. G. MEYER VON BREMEN

GERMAN

1813—1886

S. Uhlmann

THE FIRST LESSON

A LITTLE girl, lying in her crib, is taking her first lesson in reading from her elder sister who, seated in an armchair beside her, holds a book in both hands and leans lovingly against the little child. Over the group hangs a curtain of pale, striped blue, and light falls upon the little group from the upper left, bringing the figures into relief against a shadowy background.

Signed at the lower left, MEYER VON BREMEN, 1865.

Height, 18 inches; width, 15 inches.

325—

No. 168

HIPPOLYTE CAMILLE DELPY

R. N. Voorhis

FRENCH

Contemporary

LANDSCAPE

A QUIET pool of water extends nearly across the picture, leaving a narrow strip of grassy bank in the foreground. On the farther shore a cow is drinking, watched by a peasant woman. Beyond them an irregular clump of trees rises high against the quiet evening sky. In the horizon, on the left, is a rounded hillside against a simple evening sky, and on the right, beyond a clump of tall poplars, is the suggestion of a pleasant villa.

Signed at the lower right, H. C. DELPY.

Height, 11½ inches; length, 21 inches.

No. 169

750—

JULES DUPRÉ

Chas. A. Scheer

FRENCH

1811—1889

LANDSCAPE

A SHALLOW pool extends across the foreground and on the right is bordered by a broad road which, passing between two groups of large cottages, winds away to the extreme distance, where a small lake, bordered by low hills, sparkles in the sunlight. Cows drink in the water, peasants gather near their doors, and a two-wheeled ox-cart crosses the sunlit road in front of the cottages. On the left a lofty clump of trees covers a large portion of the sky and is reflected in a deep shadow in the pool below.

Signed at the lower left, JULES DUPRÉ.

Height, 11¾ inches; length, 17¾ inches.



No. 170

JEAN CHARLES CAZIN

FRENCH

1840—1900

1400

Scott & Gortie

A PROVINCIAL TOWN

os x x fr.

THIS is a study made in a moderate-sized town in France. A broad street extends across the foreground and leads between two rows of houses to the cathedral, with its twin towers, beyond. The street is partly covered by grass, and on the left a peasant woman, with her basket, is resting by the roadside under a wooden fence which surrounds a group of cottages. The hour of the day is near sunset and a warm glow envelops the landscape.

Signed at the lower right, J. C. CAZIN.

Height, 11½ inches; length, 16 inches.

From the ARTIST.

No. 171

7600

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

1809—1860

Scott Goulet,

IN THE FOREST

THE motive for this picture is evidently taken from the forest of Fontainebleau, for it shows one of the characteristic glades in this famous resort for artists. On either side of an opening, through which a single figure of a peasant woman is walking, is a dense growth of sturdy forest trees. The sun breaks through an opening in the foliage and strongly accentuates the ground, the tree trunks, and here and there the leafy branches. Through the foliage at the top of the picture is seen the sky, suggesting the presence of luminous summer clouds.

Signed at the lower left, N. DIAZ, '64.

Height, 15½ inches; length, 19½ inches.

From LEROY & Co., Paris. 2430

In alxxx

2357 in red

2301 in red

4024 in black.



No. 171. *In the Forest.* By NARCISSE VIRGILE DIAZ DE LA PENA

No. 172

CONSTANT TROYON

FRENCH

1810—1865

750

J. W. Scott.

LANDSCAPE AND CATTLE

FOUR cows, driven by a peasant woman, are wading through a shallow stream in the foreground. Beyond them stands the peasant on a sunlit bit of road which winds about through a wood where trees of various sizes and kinds grow thickly together. On the right a range of mountains rises almost out of the picture, showing a narrow strip of sky above.

Inscribed at the lower left, VENTE TROYON.

Signed at the lower right, C. T.

Height, 11½ inches; length, 18½ inches.

No. 173

HIPPOLYTE CAMILLE DELPY

FRENCH

Contemporary

200 —

J. Newberger.

LANDSCAPE

IN the right foreground is a narrow strip of meadow bordering a quiet river which flows from the left diagonally across and sweeps around past a low point on which stands a large village, overshadowed here and there by lofty poplars. An irregular line of low hills forms the horizon, and the sky, which is nearly covered with clouds, glows in the light of a summer sunset, the tones of which are reflected in the placid surface of the river.

Signed at the lower right, H. C. DELPY.

Height, 13 inches; length, 23½ inches.



1700—

No. 174

HENRI HARPIGNIES

A. H. Healy.

FRENCH

1819—

A SUMMER'S DAY

Two trees grow on the bank of a narrow stream which flows out of the foreground on the right, and underneath one of these trees a female figure is seated reading a book. On the other side of the stream are grassy fields, and still farther away a line of low hills on the horizon. The sky is a simple luminous tone, broken here and there by suggestions of blue beyond.

Signed at the lower left, H./HARPIGNIES, '90.

Height, 15 inches; length, 22 inches.

From ARNOLD & TRIPP, Paris.

No. 175

675—

PAUL JEAN CLAYS

BELGIAN

1819—1900

L. A. Lanthier.

MARINE

Tossing on the muddy waters of the North Sea, presumably near the mouth of the Scheldt, is a fleet of sailing vessels of various sizes and variety of rigs, the middle one, a barque with topsails, being apparently under tow. The sky is covered with low drifting storm clouds.

Inscribed at the lower left, VENTE P. J. CLAYS.

Height, 13 inches; length, 21 inches.

1025—

No. 176

E. Brandus.

EUGÈNE LOUIS GABRIEL ISABEY

BRINGING HOME THE WOUNDED

A WOUNDED man has been brought to the *porte cochère* of a large mansion, and, reclining on a stretcher, is surrounded by a wailing group of friends and attentive nurses. On the right stands a lord and his lady and two mounted cavaliers. Above the group the façade and roofs of the mansion rise nearly out of the picture.

Signed at the lower right, E. ISABEY, '78.

Height, 21¾ inches; width, 17¾ inches.



No. 176. *Bringing Home the Wounded*

By EUGÈNE LOUIS GABRIEL ISABEY

No. 177

210-

ADRIAN DÉMONT

FRENCH

1851—

W.W. Guller

NIGHT

FROM the foreground a broad country road leads up and over the crest of a hill. On either side are rude cottages roofed with red tiles, in one of which, just over the crest of the elevation, shines a warm light, evidently the goal toward which a fisherman, bearing a laden basket on his shoulders, is turning his steps. The sky is covered with heavy rolling clouds, accentuated near the middle of the picture by a strong gleam of moonlight.

Signed at the lower right, ADRIAN DÉMONT.

Height, 17 inches; length, 21½ inches.

No. 178

600-

BERNARDUS JOHANNES BLOMMERS

DUTCH

1844—

W W Fuller.

PEELING POTATOES

J. O. n 8x.

Water Color

A DUTCH huysvrouw is seated near her kitchen fire engaged in peeling potatoes for the evening meal. Standing opposite her and resting one elbow on a low table is a small lad who is reading a paper while his mother works.

Signed at the lower right, BLOMMERS.

Height, 19½ inches; width, 15 inches.



No. 178. *Peeling Potatoes.* By BERNARDUS JOHANNES BLOMMERS

No. 179

FRITZ THAULOW

NORWEGIAN

1847—

630—

Robt' Bluett.

THE RIPPLING BROOK

A RIPPLING stream flows down to the foreground from a sunlit village in the middle distance, where fruit trees in blossom surround the cottages. In the middle distance, on the left, the figure of a peasant is seen at work in his garden.

Signed at the lower right, FRITZ THAULOW.

Height, 18 inches; length, 21½ inches.

No. 180

JEAN FRANÇOIS RAFFAELLI

FRENCH

1850—

350—

Scott & Fowler

AVENUE DE LA RÉPUBLIQUE

THE avenue is crowded with people. In the foreground a fruit woman pushes her cart, and beyond her is a mass of foot passengers, cabs, laden omnibuses, and the confusion of a crowded Paris street. In the middle distance the mansards of a cross street, with the monument of the Republic, form a sky-line against a broad mass of simple gray clouds.

Signed at the lower right, J. RAFFAELLI.

Height, 17½ inches; length, 20 inches.

210—

No. 181

HIPPOLYTE CAMILLE DELPY

E a Kerls.

FRENCH

Contemporary

THE HILLSIDE

FROM the right foreground, a steep hillside, partly cultivated and partly waste, extends away to the distance, and on the left is a shallow pond, on the opposite shore of which stands a red-roofed residence surrounded by tall trees. Here and there a few figures enliven the landscape. A boat with a single occupant is floating on the water and a large skiff is drawn up under the steep bank on the edge of the pond. Small clouds, touched by the glow of sunset, are scattered over the sky.

Signed at the lower right, H. C. DELPY.

Height, 12½ inches; length, 23½ inches.



No. 182

GABRIEL MAX

AUSTRIAN

1840—

THE ARTIST

525—
David Heller

THIS is a life-size head of a fair-haired maiden. Her right hand supporting her chin, she inclines her head slightly to one side and raises her eyes with a devout expression. Part of a palette held in her left hand and three brushes are seen at the lower part of the picture, which is surrounded by a painted oval. She wears a light wine-colored mantle around her shoulders and she is crowned with a chaplet of laurel leaves.

Signed at the upper right, G. MAX.

Height, 20½ inches; width, 16 inches.

No. 183

1300—

PAUL JEAN CLAYS

Scott & F. Miles.

BELGIAN

1819—1900

MORNING EFFECT ON THE HOLLAND COAST

A GROUP of three bluff-bowed Dutch boats, with colored sails, form the chief feature of the composition, their hulls and rigging reflected in the calm waters of the broad river. In the foreground are two rowboats, one on either side, and on the left, in the distance, are seen a lighthouse on a low point of land and various vessels moored near the shore. The low horizon is lost in the glowing mist which hangs over the water and the sky is covered with a thin veil of light clouds.

Signed at the lower right, P. J. CLAYS.

Height, 16½ inches; length, 24½ inches.



No. 183. *Morning Effect on the Holland Coast.* By PAUL JEAN CLAYS

No. 184

P. A. J. DAGNAN-BOUVERET

4 JV—

FRENCH

Contemporary

Scott & Fowles.

HEAD

Pastel

THIS is a life-size head of a young girl, apparently a study for a decoration, the left hand holding a paint-brush, which is held above her head, and the face is turned toward the upper right, the eyes looking in the same direction. A chaplet of leaves partly hides the hair.

Signed at the lower left, P. A. J. DAGNAN-BOUVERET.

Height, 15 inches; length, 20 inches.

No. 185

1,000

BERNARDUS JOHANNES BLOMMERS

DUTCH

1844—

Mrs H.C. Rosenbaum

MENDING FISHING NETS W.C.

IN a large stable half a dozen or more Dutch women are seated engaged in mending fishing nets. They are dressed in curious Zeeland costumes, with close-fitting caps, short-sleeved jackets and full petticoats. The light from an open door shines upon the group from the left, accentuating here and there the flesh and the draperies.

Signed at the lower right, BLOMMERS.

Height, 20 inches; length, 26 inches.



No. 185. *Mending Fishing Nets.* By BERNARDUS JOHANNES BLOMMERS



No. 186

FÉLIX ZIEM

FRENCH

1821—

1700—

Andrew Friedman

SUNSET IN VENICE

TALL façades bordering a broad Venetian canal rise on either side of the picture, the row on the right dominated by a lofty tower. The sun is low in the heavens and the warm glow from the sunset sky spreads over the palaces on the right, casting those on the left into deep but luminous shadow. Various craft are moored to the quays on either side, and a gondola, with a single gondolier, is crossing the canal in the foreground.

Signed at the lower right, ZIEM.

Height, 27½ inches; width, 21½ inches.

4000

JEHAN GEORGES VIBERT

W. W. Fuller

FRENCH

1840—1902

THE BOOKWORM

A CARDINAL in full red robes, carrying a gold-headed stick, stands near an ornate carved and gilded lectern in a rich library, daintily turning the leaves of a book which rests upon a wrought-iron support. Behind the cardinal, on the right, is a figured velvet screen partly concealing a tapestried curtain.

November 17, 1898.

SIR:

Mr. Allard has told me that you would like to have a letter explanatory of a picture which I have lately finished, and of which you have acquired the ownership.

I hasten to respond to your desire. It will be for me a means of thanking you for the honor you do me in condescending to interest yourself in my work.

The picture in question represents the corner of a picturesque library, which does not shine by reason of any elegance, since its sole ornaments are sombre hangings and old furniture of another period; but upon the shelves where the books are arranged, are hidden many treasures.

Behold, well in evidence, supported by the pulpit of an old lectern, the most precious treasure of all, an old Dutch bible, in its primitive binding, not intact, but at least respectable. It is the latest "find," the rarest piece of all, long coveted, haggled over as to price, finally captured and placed in the sanctuary.

In the absence of the master of the house, a friendly visitor has been introduced. He is a Cardinal who himself would seem to be most appreciative of the marvels of the printers' art, for before taking off his mantle, without even taking the time to put down his stick and hat, he has thrown himself upon the old treasure, and is now slowly turning over the leaves.

The point which I have striven to bring out in this painting is the physiognomy of a bibliophile, at gaze before a rare book. There are many passions in those heads, love or envy; but also that nobility which is always given by erudition joined to taste for art.

There, sir, is the explanation of my character sketch. Besides, since you are yourself an amateur, you must know better than anybody else what he is thinking.

Receive, sir, the assurance of my most perfect consideration.

J. G. VIBERT.

Signed at the lower right, J. G. VIBERT.

Height, 16 inches; width, 12½ inches.

From the ARTIST.



No. 187. *The Bookworm.* By JEHAN GEORGES VIBERT



No. 188

600—

FERDINAND ROYBET

FRENCH

A.B. Cohen

1840—

THE SENTINEL

A TALL, youthful cavalier, in the costume of Louis Quatorze, with thigh boots, figured damask doublet, silk breeches and cloak, stands near the entrance of a palace or other public building, his sword held in his right hand, over his right shoulder, and his head turned toward the hilt. The figure, strongly lighted from the upper left, is relieved against a dark background of masonry. On the right are the lower steps of a staircase.

Signed at the lower left, F. ROYBET.

Height, 24 inches; width, 14½ inches.

No. 189

1500—

CONSTANT TROYON

FRENCH

1810—1865

M. C. Steinbach.

RETURNING HOME

A LARGE flock of sheep is assembled in the foreground, and behind stands a peasant with his shepherd dog, followed by a donkey with two panniers and a peasant woman rider. The group is in strong effect of sunlight, diminishing in intensity from the foremost animal to the group beyond. On the left is the edge of a forest with trees in full foliage, and beyond, on the right, a clump of rounded trees in the middle distance. The sky is covered with summer clouds, showing here and there tiny spots of blue.

Signed at the lower left, C. T.

Height, 25 inches; width, 20½ inches.



No. 189. *Returning Home.* By CONSTANT TROYON

No. 190

LOUIS EUGÈNE BOUDIN

FRENCH

1824—1898

1225—

W.W. Seaman *ajf*

LA FALAISE DE BÉNERVILLE

ON the left a rocky promontory slopes down to the sea, where a jagged rocky point extends far out into the water. The quiet glassy bay is dotted here and there with fishing vessels, and, reflecting the tones of the sunset sky, extends away to the extreme distance, where the horizon is lost in a glowing mist. Beyond the promontory, which is crowned with large buildings surrounded by trees, is seen a low hill across the water in the distance.

Signed at the lower left, E. BOUDIN, '97, 19/9 BÉNERVILLE.

Height, 21½ inches; length, 35½ inches.

No. 191

2100

JEAN BAPTISTE CAMILLE COROT

R. S. Brewster,

FRENCH

1796—1875

CATCHING CRAWFISH

THIS is a forest interior where slender trees grow closely together and the ground is covered with tangled undergrowth. In the right foreground a narrow brook flows out of the picture and the figure of a man with bare arms and legs is kneeling on a rock, apparently catching crawfish in the water. Beyond the figure, and in the extreme distance, is visible a tiny spot of luminous sky seen between the tree trunks, and over the red roof of a small cottage in the upper part of the picture tiny spots of delicate blue show through the foliage.

Signed at the lower left, COROT.

Height, 25½ inches; width, 19½ inches.

From the DAVID H. KING, JR., Sale, 1896.

*No 29
\$2100*



No. 191. *Catching Crawfish.* By JEAN BAPTISTE CAMILLE
COROT

No. 192

220 —

ANTOINE VOLLON

FRENCH

1833—1900

E. Frankel

THE DOCKS

THIS is the study of the quay in a French seaport town, with large buildings on the left and a narrow harbor on the right, and a suggestion of many craft moored near the quay. Masses of light clouds float high in the heavens, here and there touched by the sunlight.

Signed at the lower right, A. VOLLON.

Height, 33½ inches; width, 28½ inches.

7.700

No. 193

JEAN BAPTISTE CAMILLE COROT

Andrew Freedman

FRENCH

1796—1875

NYMPHS BATHING

A LARGE group of trees in full foliage rises against a glowing sky on the left and is reflected in a large pool of water which extends across the picture. In the foreground three nymphs are seen near the water's edge, one of them about to enter, and the others engaged in preparing for the bath. On the right is a slender birch tree with feathery foliage, and beyond, and across the pool, is a distant rugged hillside seen against the sunset sky.

Signed at the lower left, COROT.

Height, 39½ inches; width, 30 inches.

From the MARY J. MORGAN Collection, 1886, Catalogue No. 56.

see
Richmond 1899
No 67-55xx
The Dawn of Day
MK. 6241

S. M. Vose
on Stretcher.

Walter Richmond
on label.

\$4800
La Goulaine



No. 193. *Nymphs Bathing.* By JEAN BAPTISTE CAMILLE
COROT

N^o. 194

325—

HIPPOLYTE CAMILLE DELPY

FRENCH

Contemporary

Chas. A. Elsberg.

LANDSCAPE

A BROAD river extends across the foreground and is crossed by a series of rough frame-works with fishing traps and nets. On the right a large clump of trees grows on a low bank, the dark mass of foliage reflected in the water, and on the left, across the river, is a pleasant farming country, with a moderate-sized hill extending away in perspective to the distance. The sky is partly covered by storm clouds and the light is concentrated near the horizon.

Signed at the lower left, H. C. DELPY.

Height, 38 inches; length, 53 inches.

5200—

No. 195

CHARLES ÉMILE JACQUE

A. Luchow.

FRENCH

1813—1894

WATERING THE FLOCK

IN the right foreground is a shallow pool at the foot of an irregular grassy slope where willows and other trees grow. A flock of sheep, attended by a small boy and a black shepherd dog, has left the pasture and crowds at the water's edge to drink. The sun shines strongly from the upper left, throwing a shadow on the boy and partly across the flock.

Signed at the lower left, CH. JACQUE.

Height, 32 inches; length, 44 inches.

*W. J. Walters
J. B. Knapp
1891 - no 52
and x*

only mark
$$\frac{C}{73}$$



No. 195. *Watering the Flock.* By CHARLES EMILE JACQUE

No. 196

625-

HENDRIK VALKENBURG

DUTCH

1826—1896

Daniel Richter.

AT HOME

A DUTCH peasant has sought his comfortable cottage home after the labor of the day, and, smoking his pipe, is seated near a small table close by the single window of the room. Opposite, the good vrouw is engaged in grinding coffee for her husband's supper. The group is lighted by a square window in the middle of the picture, through which is seen a garden with the red roof of a cottage beyond.

Signed at the lower left, H. VALKENBURG, '84.

Height, 36½ inches; length, 45 inches.

650—

No. 197

GEORGES HAQUETTE

FRENCH

Contemporary

E. Benecke.

LAUNCHING THE BOAT

IN the foreground a group of sturdy fisher folk, four men, two women and a small boy, are laboring to launch their heavy row-boat through the surf into the deeper water. An old fisherman pushes vigorously with an oar, and the small boy tugs at a rope in the bow, while the others lift at the gunwales. On the left is a line of lofty headlands, and beyond the group a tossing sea is dotted with fishing craft. The sky is covered with low, drifting rain clouds.

Signed at the lower left, G. HAQUETTE.

Height, 33½ inches; length, 47 inches.



No. 198





No. 199



REMARKABLE ART FANS

THIS unique and remarkable collection of the work of celebrated artists was started by Mr. Alexander Blumenstiel in 1894, and, after tireless energy, completed in ten years. Each blade is painted by a distinguished artist and is a complete picture in itself, carefully carried out by the artist and strikingly individual in its subject and treatment.

The five fans embrace a complete representation of the work of all the modern foreign and American schools. This work can never again be duplicated. Many of the artists have died—among them, Cazin, Henner, Benjamin Constant, Gérôme, Jacob Maris, Boudin, Vibert, Mesdag, Minor, Vollon—and certainly none of the others would ever accept a similar commission to paint on such a restricted space constituting a work so difficult.

The mountings were designed and executed by Tiffany & Co. Suggestions with respect to the mountings were made by Monsieur Madrazo.

No. 198

S. 500

ART FAN

Geo. Kessler.

IN semicircle, "Cardinal Fishing," by J. G. Vibert.

On blades. Paintings by J. C. Cazin, J. J. Henner, J. B. Robie, Josef Israels, Franz Defregger, Martin Rico, Jules Lefebvre, Ludwig Knaus, Salinas, F. Cederström, R. de Madrazo, François Flameng, A. E. Hébert, Ed. Grützner, Théobald Chartran, Ferdinand Roybet, Henri Harpignies, Benjamin Constant, Marie Dieterle, L. Alma-Tadema, J. L. Gérôme.

6200

Geo A Kessler

No. 199

ART FAN

IN semicircle, "Prometheus Bound," by Jean Paul Laurens.

On blades. Paintings by A. Marais, H. C. Delpy, Carleton Wiggins, Leonard Ochtman, G. Jacquet, E. Aman-Jean, W. M. Chase, H. Rondel, José Frappa, Irving R. Wiles, Conrad Kiesel, Luc Olivier Merson, Gustave Courtois, G. de Sievolla, J. Sorolla, J. G. Blanche, H. Lerolle, G. Guignard, Frederick W. Kost, G. Boldini, William H. Howe.

8100

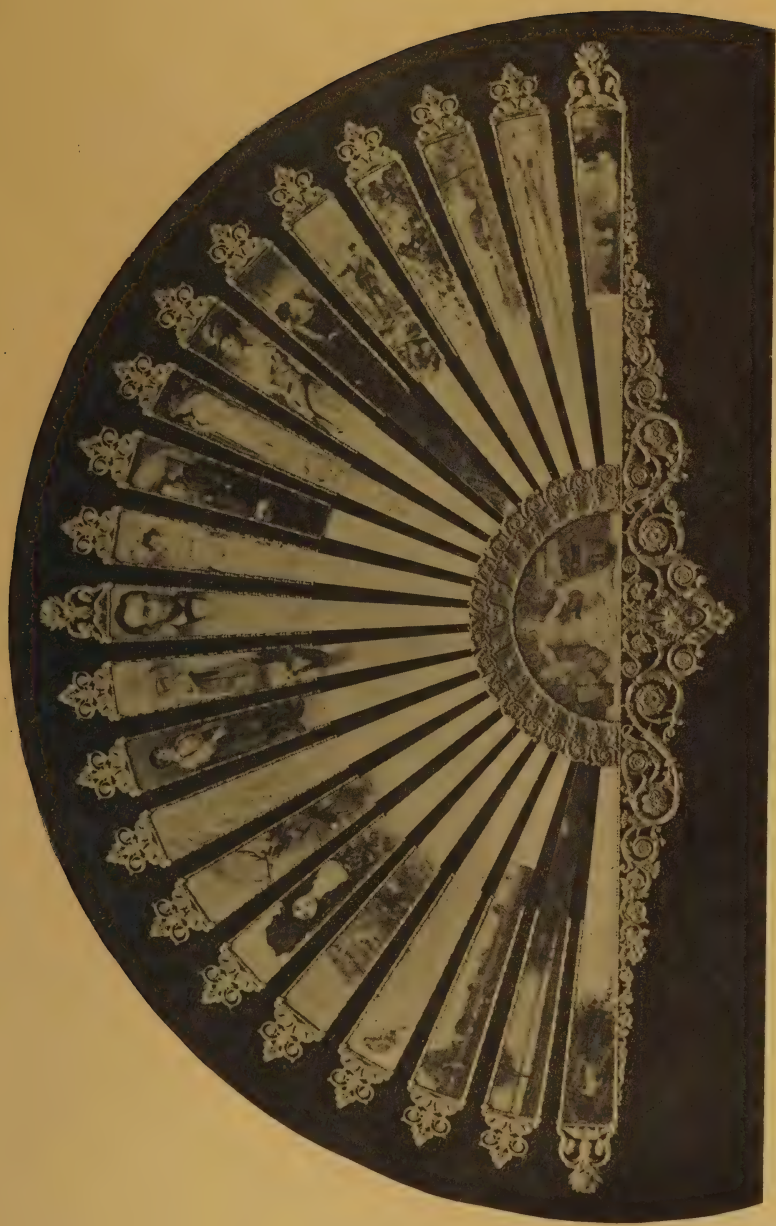
G. A. Kessler

No. 200

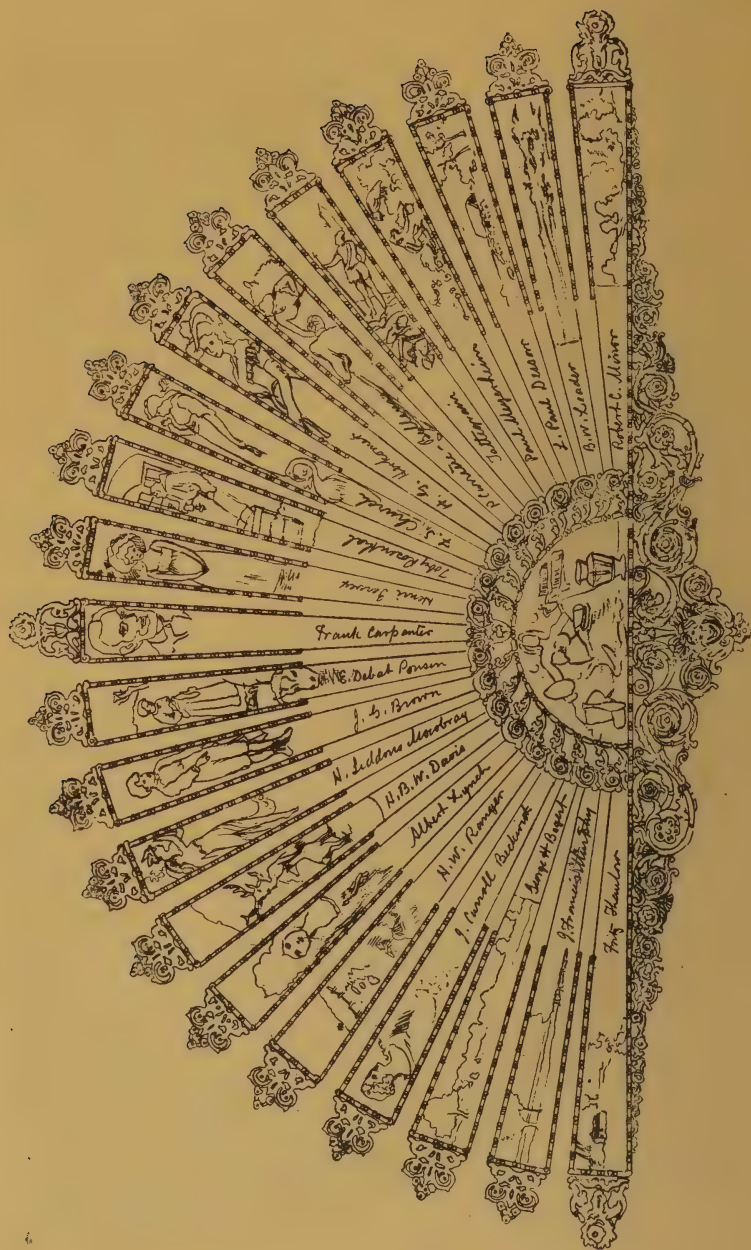
ART FAN

IN semicircle, classical figure by E. H. Blashfield.

On blades. Paintings by Fritz Thaulow, J. Francis Murphy, George H. Bogert, J. Carroll Beckwith, H. W. Ranger, Albert Lynch, H. W. B. Davis, H. Siddons Mowbray, J. G. Brown, E. Débat-Ponsan, Francis B. Carpenter, Henri Gervex, Toby Rosenthal, G. F. B. Church, Hubert Herkomer, P. Carrière-Belleuse, Francis Tattegrain, Paul Meyerheim, L. Paul Dessar, B. W. Leader, Robert C. Minor.



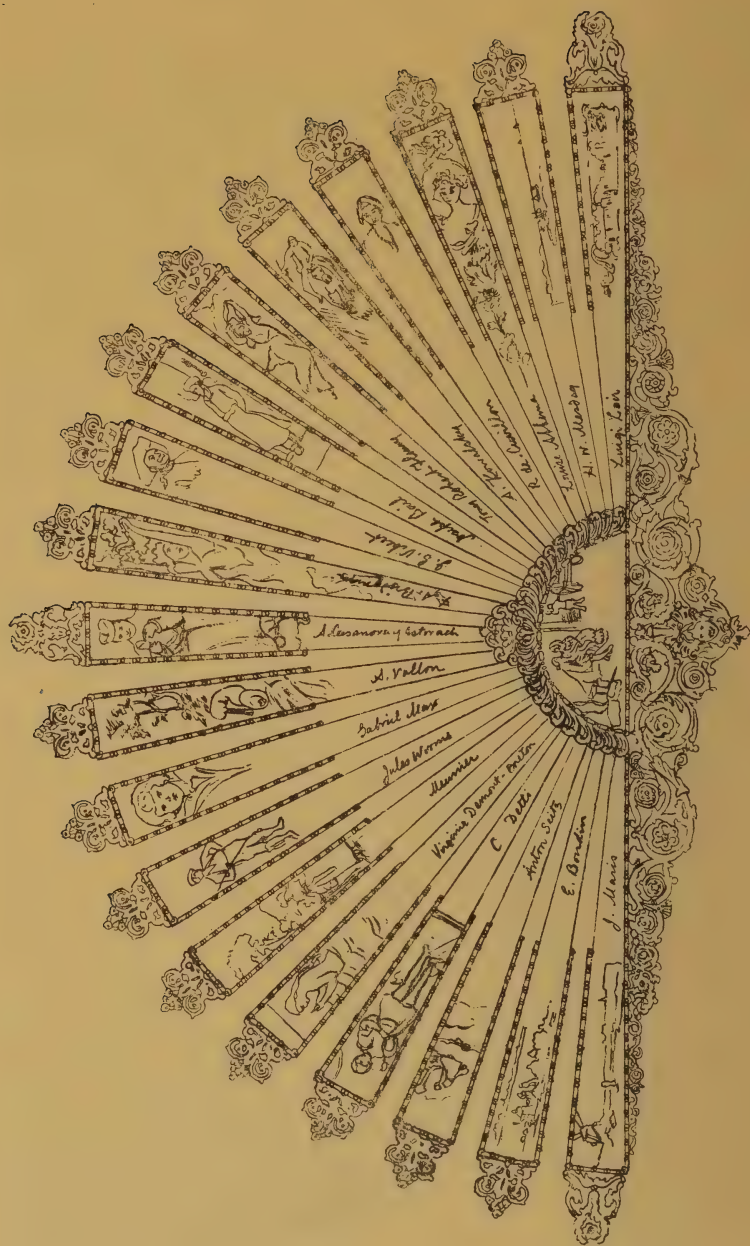
No. 200



No. 200. (Key)



No. 201



No. 201

1100

ART FAN

G. A. Kessler.

In semicircle, "Scene from 'Manon Lescaut,'" Maurice Leloir.
On blades. Paintings by Jacob Maris, E. Boudin, A. Seitz, C. Detti, Virginie Démont-Breton, C. Munier, Jules Worms, Gabriel Max, Antoine Vollon, Antonio Casanova y Estorach, Frederick A. Bridgman, J. G. Vibert, Joseph Bail, Tony Robert-Fleury, Alfred Kowalski, R. de Cuvellon, Louise Abbema, Hendrik Mesdag, Luigi Loir.

No. 202

12600

ART FAN

G. A. Kessler.

In semicircle, "Children Gathering Flowers," by Ludwig Knaus.
On blades. Paintings by Carolus Duran, Fantin-Latour, Jean Béraud, P. J. Clays, H. Kaulbach, P. Bourgain, José Gallegos, F. H. Kaemmerer, E. Berne-Bellecour, D. Ridgway Knight, J. Benlliure, Madeleine Lemaire, Anton von Werner, Léon Perrault, Henry Mosler, V. Chevilliard, Buchbinder, José Domingo, Julien Dupré, L. Eugène Lambert, Félix Ziem.

1.800

CHARLES FRANÇOIS DAUBIGNY

FRENCH

1817—1878

Judge Truax

LE PARC DES MOUTONS

A SHEPHERD with two black dogs is driving a large flock of sheep out of an enclosure through a gate into the broad pastures beyond. On the left, in the middle distance, is a large copse with a single building overshadowed by the trees, and on the right, low in the heavens, the full round disk of the harvest moon is shining, casting a ruddy reflection on the plain below. Through the thin mist which covers the sky a few stars shine here and there.

This picture and the following one, "Early Morning," were purchased at the sale of the effects of the widow of the artist after her death. Mr. D. W. Tryon, the well-known landscape painter, a few weeks before Daubigny's death, which occurred on February 19, 1878, visited his studio and saw these two large pictures on the easles. Mr. Tryon in speaking of his visit says: "Both were noble examples of his work and made a deep impression upon me. I told him they seemed an advance over all his previous pictures. He seemed much pleased and said he hoped as much, adding, 'They are for my family.' I asked if they were not for sale, and he replied: 'They are both too large and too bold to find a purchaser; all my best work remains with me and are *pour la famille*.'"

Stamped at the lower left, C. D.

Height, 67 inches; length, 120 inches.



No. 202





No. 203. *Le Parc des Moutons.* By CHARLES FRANÇOIS DAUBIGNY

No. 204

300

CHARLES HARRY EATON

AMERICAN

1850—1901

J. Oppenheimer

THE SHIAWASSEE RIVER

A BROAD, placid river, in which grow water-lilies and river plants in abundance, sweeps from the foreground around to the left and then to the right until it disappears behind a low point crowned with large trees. An irregular rank of rounded trees forms the horizon, and across a low meadow a small area of luminous sky is visible. From this point to the zenith rises a bank of gray clouds.

Signed at the lower right, C. HARRY EATON.

Height, 28 inches; length, 42½ inches.

No. 205

1000

CHARLES FRANÇOIS DAUBIGNY

FRENCH

1817—1878

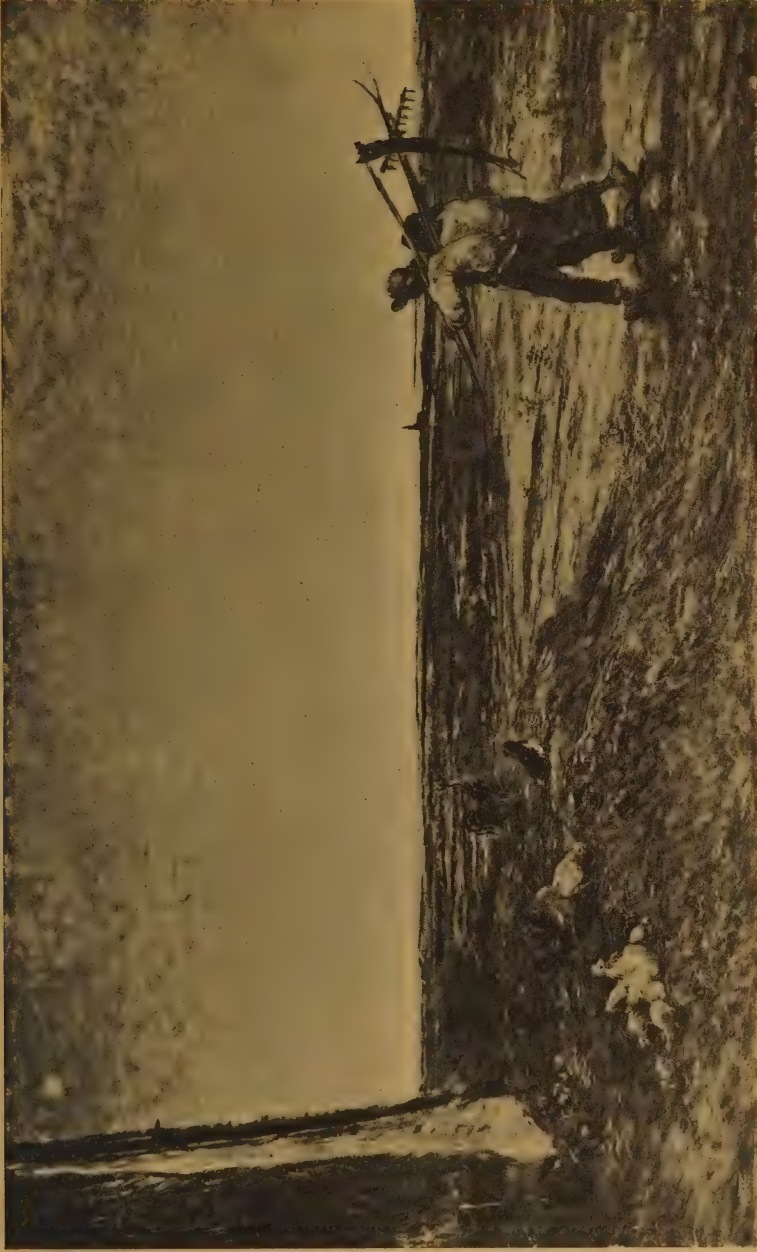
B. H. Cohen.

EARLY MORNING

A PEASANT man and woman, carrying rude haymaking implements, are walking along a sandy road which leads from the right foreground down a gentle declivity to a broad, richly cultivated plain where a stream meanders around between the coppices and meadows, and the spire of a church rises against the horizon in the distance. In the left foreground is a large heap of manure near a thatched farm building which rises out of the picture, and here a number of fowl are seeking their morning meal. A gamecock, joyful at the coming of the dawn, stands crowing lustily on the summit of the heap. The sky is covered with fleecy clouds, the light concentrated near the horizon, where the dawn is breaking, and the morning star shines high in the heavens at the upper left of the composition.

Stamped at the lower left, C. D.

Height, 58 inches; length, 94 inches.



No. 205. *Early Morning.* By CHARLES FRANCOIS DAUBIGNY



No. 206

EVERT J. VAN BOKS

BELGIAN

1838—

435—

F. Locat for.

CORPUS DELICTI

THIS is a little comedy in a bourgeois household. An indignant old gentleman and his wife have discovered in the drawing-room the képi of a French soldier, and have summoned the servants to explain the mystery. The cook, the housemaid, the butler and the nurse are equally indignant and express by various attitudes and gestures their refutation of the charge.

Signed at the lower right, E. J. BOKS, ANTWERPEN, 1878.

Height, 30¼ inches; length, 44½ inches.

300—
(blank)
No. 207

CARL MARR

AMERICAN

1858—

PEACE AND WAR

A MEDIAEVAL shepherd taking his ease in the shadow of a small boulder on a grassy slope, surrounded by his flock and attended by his faithful shepherd dog, is startled by the tramp of a horse, and, looking up, sees a knight in full armor mounted upon a sturdy white charger proceeding, lance in hand, along the crest of the hill. Beyond the knight on the left a distant line of hills forms the horizon. The sky is covered with an almost unbroken mass of luminous clouds.

Signed at the lower right, CARL MARR, MÜNCHEN, '86.

Height, 41½ inches; length, 66 inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

ARTISTS REPRESENTED AND THEIR WORKS

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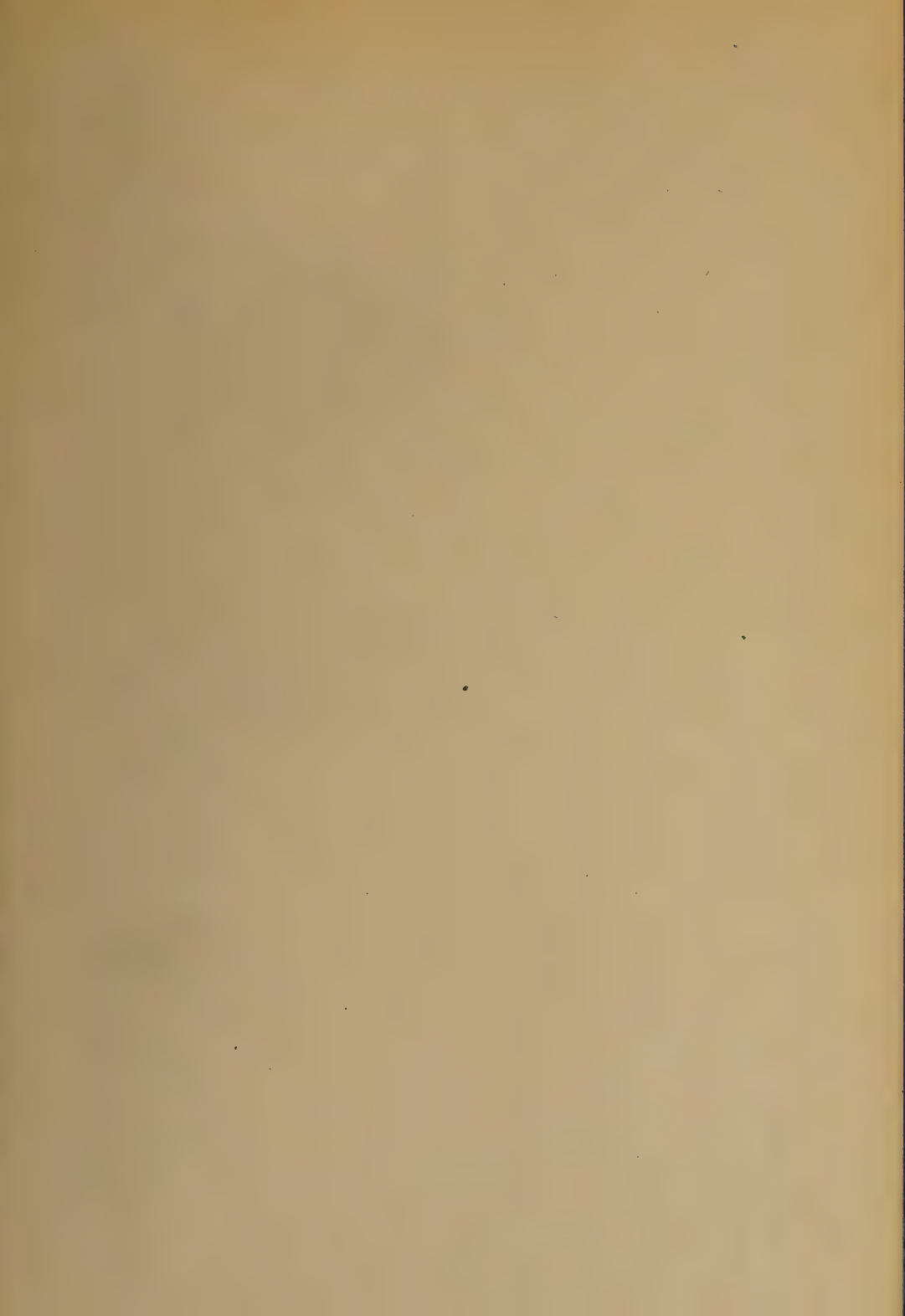
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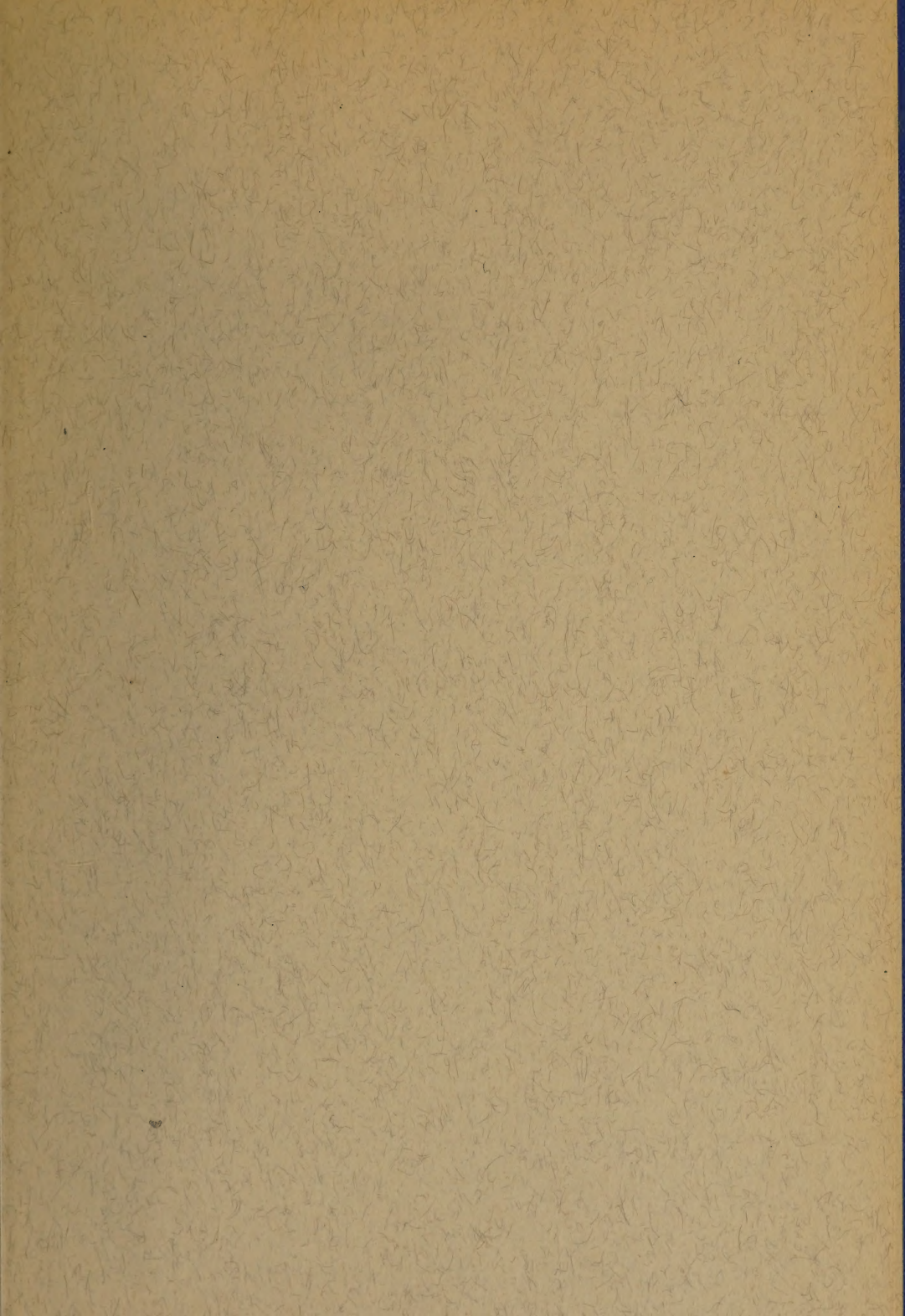
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